KDVSiations
KDVS 90.3FM
Davis, CA
fundraiser
issue
HAND-CRAFTED
RADIO
FUNDRAISER APRIL 21-27
SPRING
2008
FREE
kdvs.org

Hello! Please look inside to find...

FUNDRAISER

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A Small Correction

Jason Dunne's light-hearted attempt at teaching something he's unsure of himself, "How to Start a Non-Profit," [KDViationS, winter 2007] failed to mention at least one crucial point. While he included some details on how to incorporate a non-profit on a national scale, he avoided all details surrounding registering a 501(c) at the local level, something that, if overlooked, could cost a bundle in fines.

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To view KDViationS in full color or have it sent to your house free of charge, go to kdvs.org/zine. For questions about advertising or distribution, e-mail publicity@kdvs.org.

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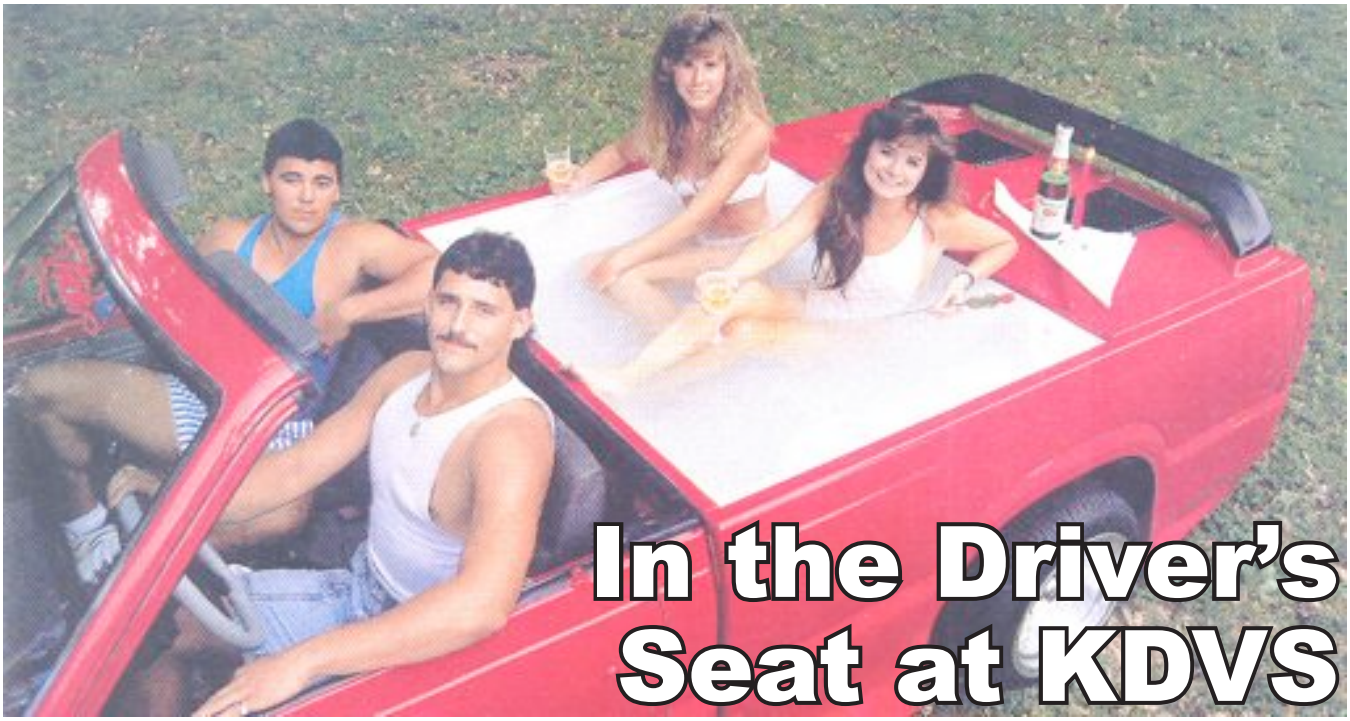


In the Driver's Seat at KDVS

Things are warming up in Davis and I can't believe it's already spring quarter. With such great outdoor weather, your freeform friends at KDVS are working hard to put on more live events in the Davis/Sacramento area — check out page 46 for our events calendar.

Hopefully the clear whether lasts on Picnic Day, UC Davis' annual open house event, on Apr. 19. Look on page 8 for the scoop on our Picnic Day activities, including music at the KDVS stage. Feel free to pay us a visit in the basement of Freeborn Hall during the day for a tour of the station.

Spring is also the time of year when we ask our listeners to dig deep in their hearts and share some love with your favorite local freeform station. Our volunteer DJs and hosts work year-round to bring you diverse, challenging programming over the airwaves and web stream. We rely on the support of our listeners to raise about 2/3 of our annual budget. We're busy these days putting together awesome premium packages of music, tickets, shirts, original artwork and lots of other goodies to give to you for being kind enough to donate some cash! Stay tuned to hear more details and check out our website to see some of the sweet loot you can take home.

The fundraiser will run Apr. 21 to 27, so be ready! One week of fundraising keeps us on the air all year, freeform and commercial-free. Please help us out and support your local independent media! Or if you are strapped for cash but want to help out you can always scope our new volunteer meetings (see page 38). Keep it real and enjoy the sun before it hits the triple digits.

—Ben Johnson
General Manager

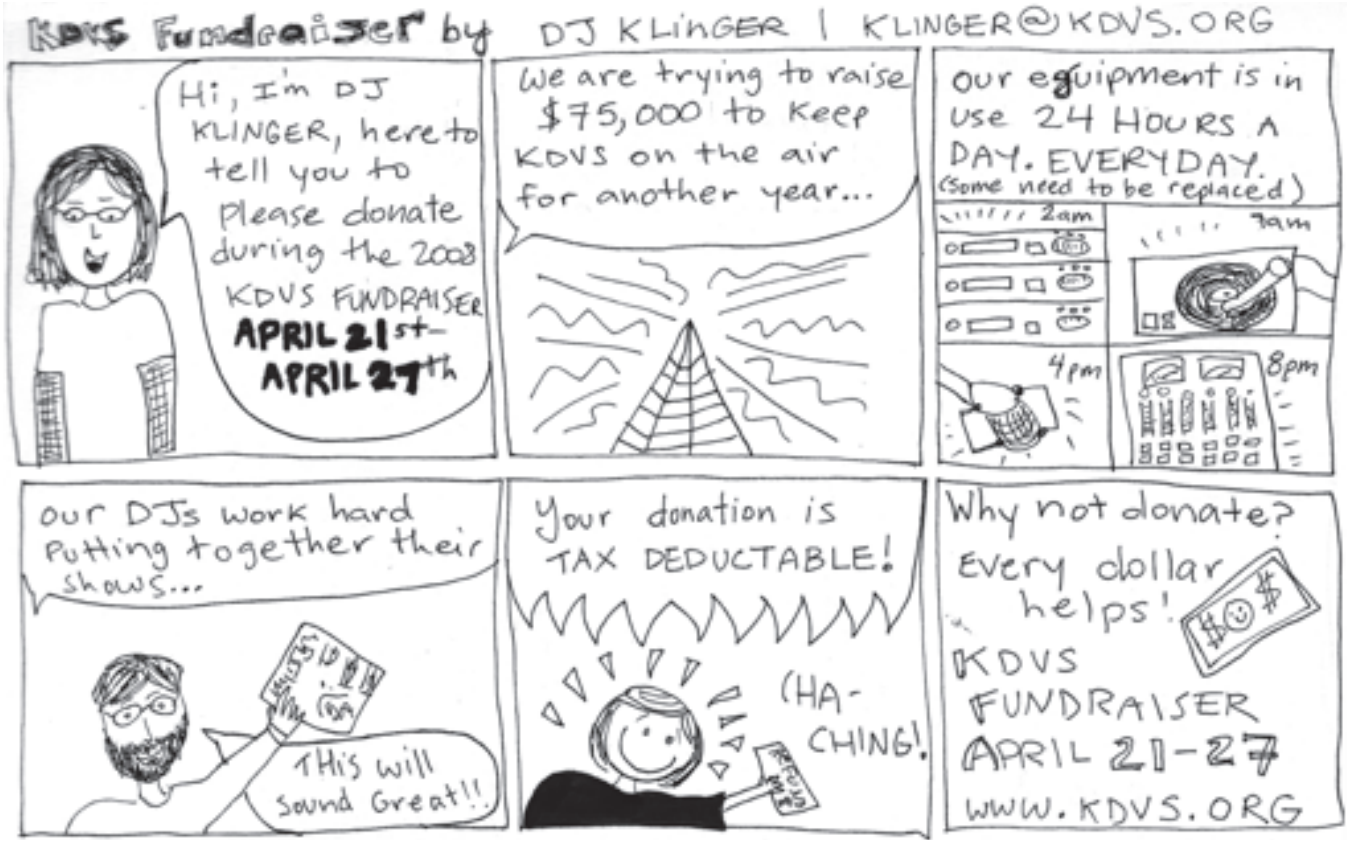
In fall of 2007 we began asking each other when to begin planning fundraiser. Essentially, this means that we began planning fundraiser half a year ago. Fundraiser week is a critical time during the annual cycle of events at KDVS. In the face of budget cuts from on high, fiscal matters have become even more crucial at KDVS. With this current atmosphere of monetary uncertainty, the enthusiasm and ensuing outcome of fundraiser will be pivotal in the continued quality of KDVS programming and community involvement.

Fundraising events are always a tricky game to play. People feel targeted, like walking past a bum while a double latte warms your hands and belly, when asked to donate to fundraising events. But the truth of the matter is that in this particular case it is a fairly equal exchange (aside from the obvious karma points you get when you hand your latte over to the bum and your hands go cold and belly turns lukewarm).

Just as volunteers' hours better KDVS' daily operations and DJs' time investments improve KDVS' on-air programming, our listeners' monetary contributions directly affect the station. Also, even with your small tokens of love and appreciation, we show you our gratitude for your consideration and funds with eclectic, overflowing premiums packages filled with KDVS apparel, limited-edition, hand-selected mixtapes, and so many more goodies assembled by the very DJ whose show you donate on.

The Davis community prides itself with this homegrown, diverse radio station. KDVS is truly a collective project whose wheels can only keep rolling with the teamwork involved in raising the funds to bring this unique media form to your very ears.

—Rachel Wexler
Publicity Director


KDVS Fundraiser by DJ KLINGER | KLINGER@KDVS.ORG
Hi, I'm DJ KLINGER, here to tell you to please donate during the 2008 KDVS FUNDRAISER APRIL 21st– APRIL 27th
We are trying to raise $75,000 to keep KDVS on the air for another year...
our equipment is in use 24 HOURS A DAY. EVERYDAY. (some need to be replaced)
2am
9am
4pm
8pm
our DJs work hard putting together their shows...
THis will sound Great!!
Your donation is TAX DEDUCTABLE!
(HA-CHING!
Why not donate? Every dollar helps!
KDVS FUNDRAISER APRIL 21-27
WWW.KDVS.ORG

kdvs @PICNIC DAY

April 19, 2008

9am Th' Losin Streaks playing the KDVS parade float

kdvs stage - Grandstands

noon Afternoon Brother
1pm Please Quiet Ourselves
2pm The Standard Tribesmen
3pm Two Sheds
4pm Alas, Alak, Alaska

KDVS DJs spinning records between sets on the Mobile DJ Unit

Exploring the kdvs catacombs

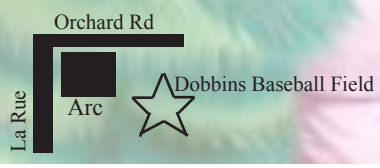
12-5pm tours of the station at 14 Lower Freeborn Hall

Fun & Information Booth

11am-5pm see us on the Quad for free prizes and new t-shirts

UCD Baseball

1pm KDVS Sports Crew broadcasting the UCD baseball game



200 DJs and volunteers can't be wrong!

Why is it important to donate during the 2008 KDVS Fundraiser?

To keep freeform radio alive and well in Davis!

—Mark Hall / music adder, KDViationS distributor

In these days of diminishing civil liberties, we must cherish and protect one of the last remaining sources of truly independent thought and music!

—France Kassing / public affairs host, words of wisdom

KDVS is the foremost community service devoted to the preservation and broadcasting of lesser known genres of music.

—Sasha Levin / DJ Sasha / production intern

KDVS is part of this community and it helps us KDVS DJs keep the "bills" paid to keep broadcasting. It's also a great way to find out about new groups, and music genres from the different shows being offered. Plus, I'm sure Chuck Norris would donate to KDVS.

—Grace Voong / Totchii Mint / music adder, illustrator

For the love of music, for the love of Davis, for the love of everything that is different and beautiful.

—Dana Yakoobinsky / DJ Bubbles

If you don't, nobody else will! KDVS needs money to continue providing us with entertainment and education.

—Vino Mohanani / first-quarter DJ

Corporations back commercial radio. People back KDVS. It's us against them. Who do you support?

—Darach Miller / Count D'rak / events assistant

To provide a learning environment for students. KDVS has externalities (econ vocab word). A small donation will be exponentially appreciated by the population.

—Paul Webb / Javalounge DJ ambassador

Continued on next page

Why should people donate to

There are so few outlets for independent media in our area, not to mention in our state and in our country. KDVS gives everyone in the community an opportunity to get involved with independent music, news and public affairs.

It's important to donate during the fundraiser because without KDVS, we couldn't listen to "VELOlution" on Monday afternoons to get all the best info on bicycling in the area. We couldn't listen to Amy Goodman every day noon to 1 p.m., or get our weekly science news with a side of witty banter on "This Week in Science" (that's Tuesday mornings). I would miss Todd's cheesiest picks on Thursday nights, and Mick's on-air callers on Tuesday nights. What would I listen to at work in the afternoons? No more eclectic sounds with Clara, or lovely pop sounds with Tigerlily and Kid Courageous. I couldn't stand to give up the power programming block of Maggie Cat, Andy and Rick on Monday nights. There'd be no rocking out with Klinger in the Warzone, or Oddy on the Dark Continent. I couldn't get my weekly dose of weird with Mucky. I don't want to be without Megan and Fuzzbox Flynn on Thursdays. Not having Tim's "Kicksville 29 B.C." transmitted over the airwaves every Sunday night would be the last straw.

It's important to donate to KDVS not only because you'll be supporting independent media, but you'll be helping to keep a community resource alive. Donate to KDVS because without it, what would we listen to?

—Bryce Esch / DJ Ruby / programming director

One great reason is to maintain and ensure continued access to one of the greatest music collections in existence. The KDVS library is a national treasure, a mine whose veins will never be exhausted. Help it keep branching and growing!

—Dallas Kassing / Bones / studio carpenter

Not only does donating support the life of KDVS, but donating supports interesting, enjoyable and eclectic music. Donating allows a unique characteristic of Davis, and donating to KDVS will keep Davis as Davis.

—Sarah Nguyen / new volunteer

To enhance the musical atmosphere in and around Davis toward an educational and inspirational end.

—Aneesh Seth / CoDesh

First of all, as a non-commercial station, it is what keeps the broadcasts coming. No donations, no broadcast. And with no broadcasts, we lose a great deal. The opportunity to promote new, fresh and exciting musicians in the vicinity is vastly reduced, as is the opportunity to bring out old music that has hardly ever been heard but is worthy of being given the highest praise. People have learned so much just by listening to all the wild, weird and wonderful records from one of the largest music libraries in the state. If that experience is gone, then the possibility of musical cultural enrichment is lessened.

Of course, as a college station, KDVS also exists to educate students from the University of California at Davis in the ways of radio broadcasting. The station is just as educational for the people who sit behind the microphones as it is for the people who sit in front of their radio signal receivers.

Lastly, KDVS is unique even among college stations since it is located in a city that thrives upon the principles of community. These principles are also shared by KDRT, the other radio station in Davis. KDRT is still in a turf war against KMJE, a commercial station whose signal (if moved to a base in Woodland) would legally force KDRT off the air. KMJE is everything that KDVS and KDRT stand against: a lack of challenging material, a lack of diversity in programming, an over-abundance of professionalism, but perhaps most of all an absolute lack of community focus. Both KDVS and KDRT work together to hold off this catastrophe from ever occurring, and both are beneficial to the other. Support for KDVS can help keep this fight going on our side. In an age when the airwaves are increasingly being engulfed by fewer entities, the value of a few community members making their own programs for local listeners cannot be underestimated.

—Richard Kennel / Richard the K / music adder

F U N D R A I S E R

I was able to see more bands play in my first quarter at Davis than I could've seen in two years where I'm from, and it was all because of KDVS. KDVS has given Davis an active music community and made it a desirable place for bands to travel to. It really adds a lot to the town, not only for students, but for anyone who wishes to partake in any of the activities available.

—Kern Haug / The Colonel / comic relief

Even non-profits need some amount of cash in order to operate. KDVS is no different. If you won't then who will? A dollar a day = $365. Is listening to KDVS worth 10 cents a day = $36.50? Is KDVS worth 1 cent a day = $3.65?

—Ryan Todd / DJ Ryan / KDViationS distributor, go-to guy

Because it helps fund the most raddest and awesomest radio station ever and protects First Amendment rights!

—Erica Schultz / Jai Ma / baker, punk department assistant

KDVS is keeping alive the spirit of radio. We don't play things because they're popular, or because the artists are signed to the biggest labels with the most money. All the DJs at KDVS love the music we play, which wouldn't be possible without the donations from our listeners.

—Mychal Estrada / Myk Blauuw

It gives people in our community a different type of media. "The media," gets blamed for all kinds of things in this day and age. KDVS brings you a fresh outlook and a positive listening experience, without being gucked up with pop culture and what Britney's done now.

—Somya Mathur / DJ Hibby / live DJ

It is good to donate to independent media outlets because it keeps them free from the biases that are tied to the dollars of the big boys. Donating to KDVS, during the fundraiser or whenever, is more or less safeguarding an outlet for free speech (except for the intervention of the FCC).

—Tim Hance / DJ Timmy / button-maker, flyer-maker

Because what else would we do with the money? Everyone should be able to give a up a dub in order to support non-corporate-mind-control media.

—Eren Kavvas / DJ E / enthusiasm

The purpose of donating money to during the KDVS fundraiser is one way to ensure the availability of freeform non-commercial radio as a constructive and educational positive outlet.

—Molly Lynch / DJ Anecdote / KDViationS distributor

So that KDVS can maintain the station and prosper and provide the good world with the good music it might be missing.

—Julia Litman-Cleper / DJ Julia / illustrator

I can't imagine Davis without a KDVS. On a personal level, I do not want to see metal leave the airwaves, especially in the Sacramento region, where metal needs as much support as it can get. I have had a show at KDVS for five years now and I hope to see KDVS continue long after I leave.

—Robin Kahn / DJ Robb Dogg / in-studio engineering

Go to fundraiser.kdvs.org or call 530-754-KDVS!

kdvs 90.3 FM

FUNDRAISER 2008 APRIL 21-27

pledge via phone: (530) 754-KDVS **via the web**: http://fundraiser.kdvs.org **by mail:** fill out form below and send in OR bring to 14 Lower Freeborn after 4/27

Pledge Levels
$40, Community Member or
$25, Student, receive
> Music Premium, or
> KDVS T-shirt
$100, receive
> "1 Hour of Fame", your own radio show, or
> Tax-deductible dance party!
Any Amount, (fits every buget) show your support

Fashionable T-Shirts!
Wear our "Mr. Turntablehead" logo with pride.

Great Music Premiums!
Log onto our website to view a list of awesome music packages for every genre, or call in your pledge and a friendly operator will help you find just what you're looking for.

Host your own Radio Show!
Be the envy of all you friends, live our your secret dream to be a star! You can rule the KDVS airwaves for 1 hour and pump out your favorite tunes! A $100 pledge buys you fame, or infamy. (You will be provided with an engineer and access to our massive music collection.

(cut here)

pledge form

name

$

address apt.

city state zip

phone email

charge my visa mastercard

credit card number

exp. date signature

merch!!!

tshirts
Small: Black, Red, Blue, Yellow
Medium: Black, Red, Blue, Pine, Yellow
Large: Black, Red, Blue, Yellow, Orange
XL: Black, Red

tshirt 1 size color

tshirt 2 size color

please make **checks payable to "KDVS-FM"**, charges on credit cards will appear as "Associated Students of UCD"

All donations are to KDVS 90.3 FM are **tax-deductible**.
Tax ID: 94-1347068 / 501(c)(3)

Music Premiums: If you are interested in recieving music premiums (or if you are donating $100+ and would like to host your own radio show) please pledge online or by phone.

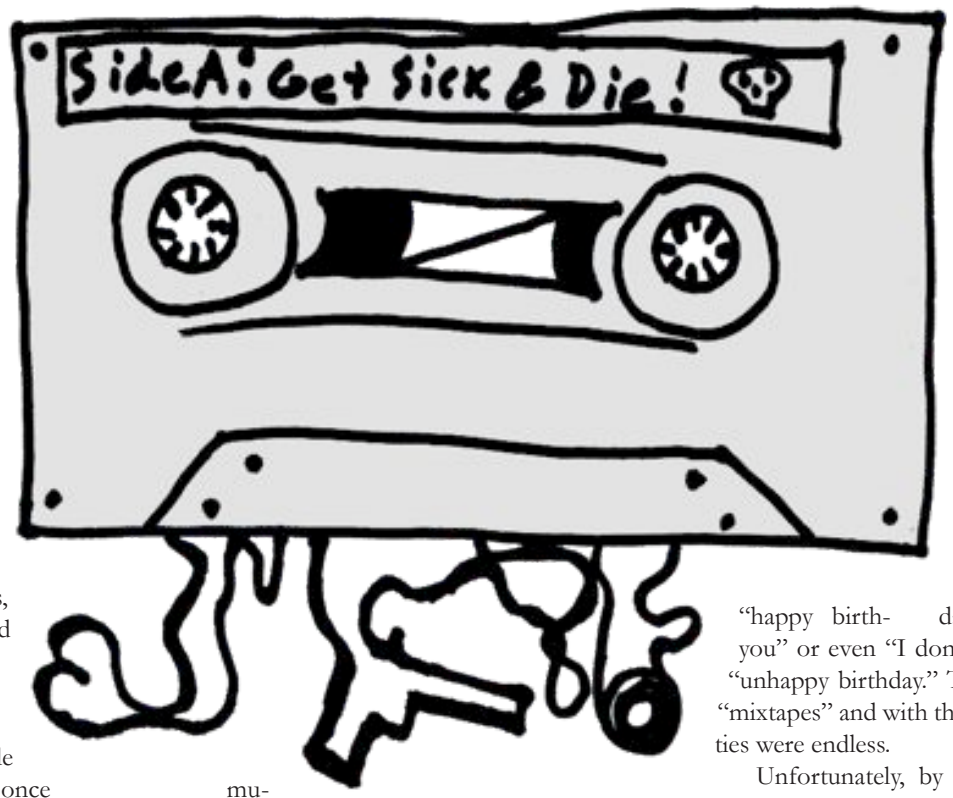
by phone: (530) 754-KDVS
by web: http://fundraiser.kdvs.org
by mail: fill out this form and mail to
KDVS 90.3 FM
c/o Fundraiser
14 Lower Freeborn
University of California
Davis, CA 95616

Mixtapes in Theory & Practice by Trotsky

A Personal History

In the latter portion of the 20th century (the 1970s to be exact) a group of dark-haired ruffians from various corners of New York City got together to form a single (family) unit, which they proceeded to call the Ramones. As the Ramones, these four goons created what the world now knows as music. Most musicologists will say that this is debatable; however, their arguments tend to be based on minor technicalities that prove very little. What is not debatable is that the Ramones did invent rock 'n' roll.

Not much earlier to the establishment of the Ramones, a recluse in the sandy plains of Germany rolled up two reels of magnetic tape and sandwiched them between two rectangular sheets of plastic to form a single unit fit for a pocket. He proceeded to call this an audio cassette. With these cassettes, people were able to capture sounds, wrap them in tape and make them perform on command. Unfortunately, during the cultural dark ages prior to the Ramones, there was little use for these trinkets other than for recording missed phone calls, talk radio shows and the sounds of nature, all of which served only the purpose of putting people to sleep. However, once music was created and the world was once again an interesting place, cassettes could be used to capture these new sounds. They were no longer weapons of destruction, but rather tools of beauty and mass production.



At this point cassette tapes were not the only form in which music could be recorded and distributed. There was also the vinyl record, but this had one tragic flaw: People were unable to capture sounds onto LPs at their own free will. Disgruntled, out-of-work musicians could not record themselves onto vinyl out of their garage. Caffeinated teenagers could not record their obscure, one-out-of-500, import copy of the Real Kids playing live at the Georgetown University dining commons (Is there such an album? If so, tape it and send it my way.) onto a "blank LP." How could they share such an aural delicacy with their friends?

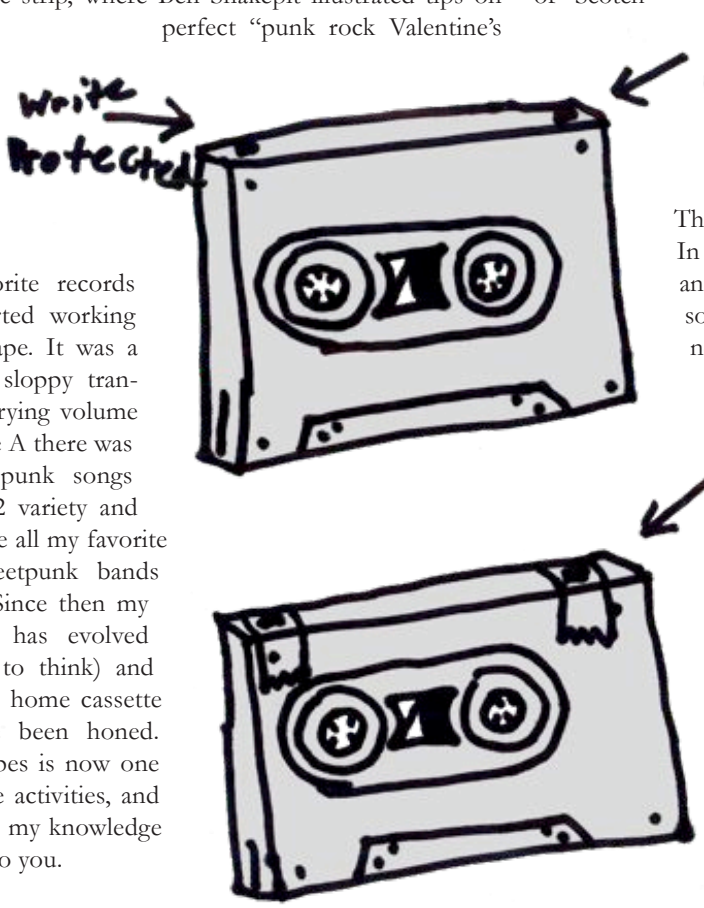
With cassettes they could do this. In fact, not only could they record their favorite albums, but they could also take select tracks off of these albums and with their own blood, sweat and tears, they could create their own compilation which they would distribute to their friends and no one else. They could create their own personal radio show, that always played their favorite tunes and was always on, so long as their Walkman was loaded with a pair of farm-fresh double-A's. These compilations could be used to tell people "happy birthday" and "I love you" or even "I don't love you" and "unhappy birthday." They were called "mixtapes" and with them the possibilities were endless.

Unfortunately, by the time I was old enough to understand and appreciate such adult concepts as "Walkmen," "magnetic tape" and "sniffing glue," the world had already moved into a new industrial era and cassettes were left in the past. In their place were compact disc re

Continued on next page

cordables. Sleek rings of plastic and foil designed to mimic their vinyl counterparts, but with lasers. With these, people could go onto their computer audio program and carelessly drag songs onto a playlist and "burn" them onto a CD-R. Creating a mix of tunes for your friends was no longer a meaningful activity but a detached chore and a dystopic vision of the future of music.

I had heard of mixtapes before, but thought they were only something of legend. It was not until my early high school years that I was flipping through the latest copy of Razorcake Magazine (Issue 20, to be exact) and stopped at the issue's Snakepit comic strip, where Ben Snakepit illustrated tips on creating the perfect "punk rock Valentine's Day gift," a mixtape. I was in awe. As soon as I read that strip, I gathered my favorite records and CDs started working on my first tape. It was a collection of sloppy transitions and varying volume levels. On Side A there was selection of punk songs of the UK 82 variety and on Side B were all my favorite American streetpunk bands of the time. Since then my musical taste has evolved (or so I like to think) and my abilities as home cassette recorder have been honed. Making mixtapes is now one of my favorite activities, and I hope to pass my knowledge of the art on to you.



The Art

Here I do not intend to give you a step-by-step guide on how to make a mixtape but rather pass on a few tips and pointers that I have acquired over time.

Choosing a Cassette: Although we are living in the era of foil and lasers, it is still possible to purchase blank cassettes at most electronic stores, and you can find them with as much as two whole hours' worth of magnetic tape. However, I prefer to use prerecorded cassettes. In that situation I go to the thrift store and find someone's old copy of Glenn Miller's *Greatest Hits* and tape over it. This way whatever dead space there is at the end of each side will be filled with the world's finest and most soothing serenades, which will provide for an amusing and sharp contrast to whatever snotty, three-chord song preceded it.

One problem with using prerecorded cassettes is that they are often write-protected. This means that you cannot record over them. This is easy to bypass. Simply look at the top of the cassette. There should be a square hole on each side. If there is a tab in each hole, then the tape is not protected and you're good to go (though if you want to prevent your tape from being recorded over in the future, push those tabs in after you are done recording). If the two square holes are empty, then it is write-protected. To bypass this, simply put a piece of Scotch tape over each hole before you record and take them off after you are done.

Recording: There are two key ways to record a mixtape. The first of these is the more traditional method. In this method, take your blank cassette of choice and put it in your sound system. Record your first song onto cassette, pause the tape, cue up the next song, record it and repeat until the end of the side. After this is done flip the cassette over to the next side and do it again.

The second method involves creating two mix CDs. Simply go onto your computer's music program and lay out a playlist for Side A and then one for Side B, then record from the CDs onto the cassette. I originally looked down on this method as cheating but since have accepted it, because it is practical and often makes for better sound quality. Unfortunately, if you are doing a lot of recording off of vinyl, this method is useless unless your turntable is hooked up to your computer (I am fortunate enough to have parents with such a setup and take advantage of it whenever I visit). It is helpful to have a recorder that can monitor volume levels, so you can adjust the volume to make for a smoother transitions.

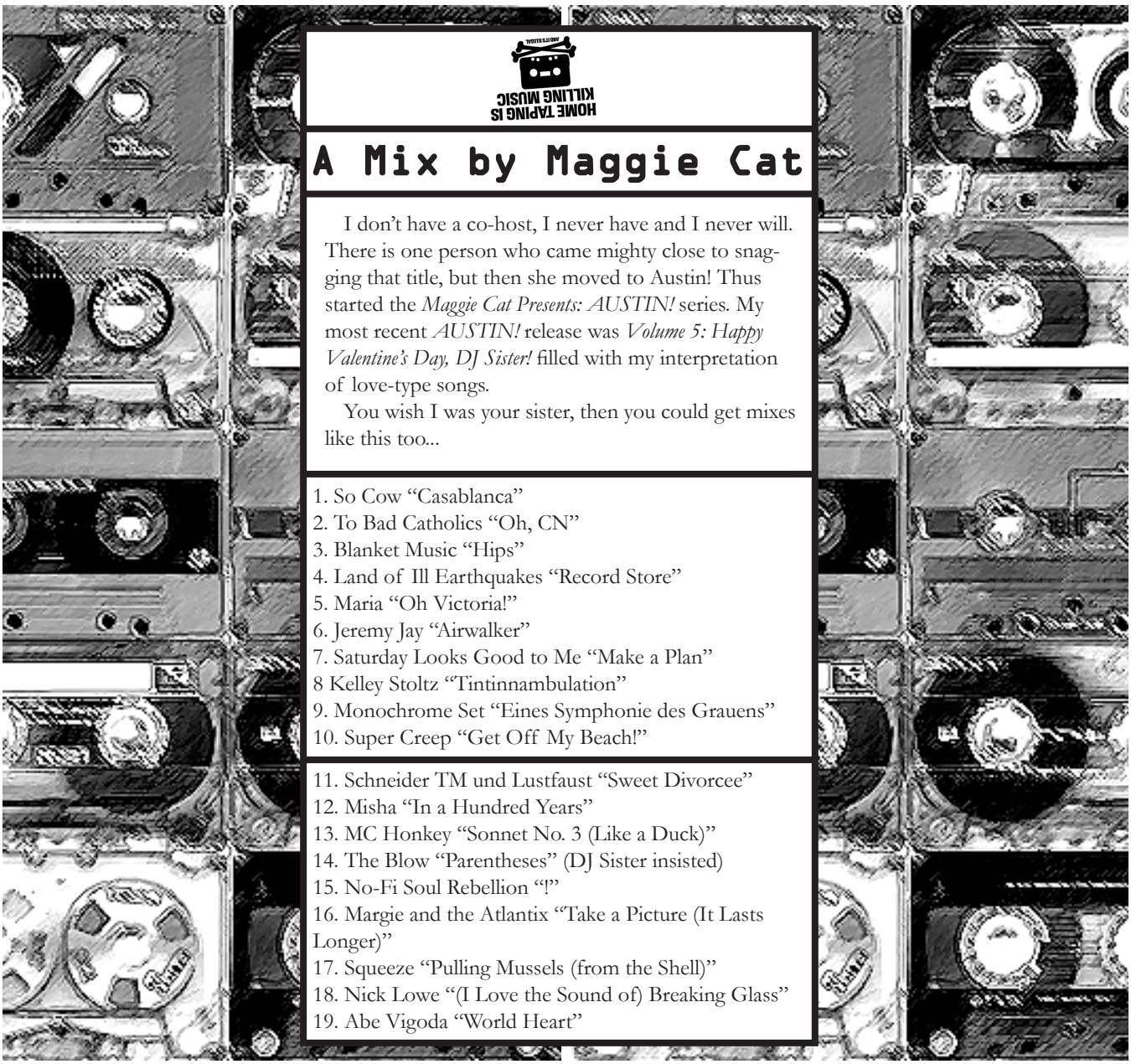
Giving the Cassette: Before you can pass your new mixtape onto a friend, you must make a tracklist and make some rad cover art. Most blank tapes come with a lined insert that you can write a tracklist on. This usually goes where the cover art is supposed to go, so I typically take it out and glue a piece of plane white paper over it and draw my cover art over it.

As for the tracklist, I usually cut out a small piece of paper and in small, neat handwriting I write the tracks on it, fold it up and stick it in the case with the tape. Sadly, because we live in the age of CDs, a lot of people don't understand the concept of mixtapes and don't know how to receive one. A typical response you will receive from a friend when giving them your "You're My Best Friend in the Whole Wide World and Nothing Will Ever Come between Us" tape is, "Wow. Thanks. I guess, but I thought by mixtape you meant mix CD. I don't have a tape player." Some friend, huh?

There are two rational and completely acceptable responses to this. The first of these responses would be to break their jaw, which would be completely justified; however I've found that this doesn't seem to make my friends want to listen to my tape any more. They also tend to stop talking to me after this. Your second option is to inform them that you can easily find a used Walkman, boombox or stereo tape deck at about any thrift store and then remind them that you spent hours creating the perfect tape for them and it is imperative that they listen to it immediately.

Well, that is all the advice I care to bestow upon you. Good luck making your tapes and remember: Home taping is killing the music industry, but it's saving the music.

Trotsky hosts "The Crimson Airwaves" every Saturday night from 9 to 11 p.m.



A Mix by Maggie Cat

I don't have a co-host, I never have and I never will. There is one person who came mighty close to snagging that title, but then she moved to Austin! Thus started the *Maggie Cat Presents: AUSTIN!* series. My most recent *AUSTIN!* release was *Volume 5: Happy Valentine's Day, DJ Sister!* filled with my interpretation of love-type songs.

You wish I was your sister, then you could get mixes like this too...

1. So Cow "Casablanca"
2. To Bad Catholics "Oh, CN"
3. Blanket Music "Hips"
4. Land of Ill Earthquakes "Record Store"
5. Maria "Oh Victoria!"
6. Jeremy Jay "Airwalker"
7. Saturday Looks Good to Me "Make a Plan"
8 Kelley Stoltz "Tintinnambulation"
9. Monochrome Set "Eines Symphonie des Grauens"
10. Super Creep "Get Off My Beach!"

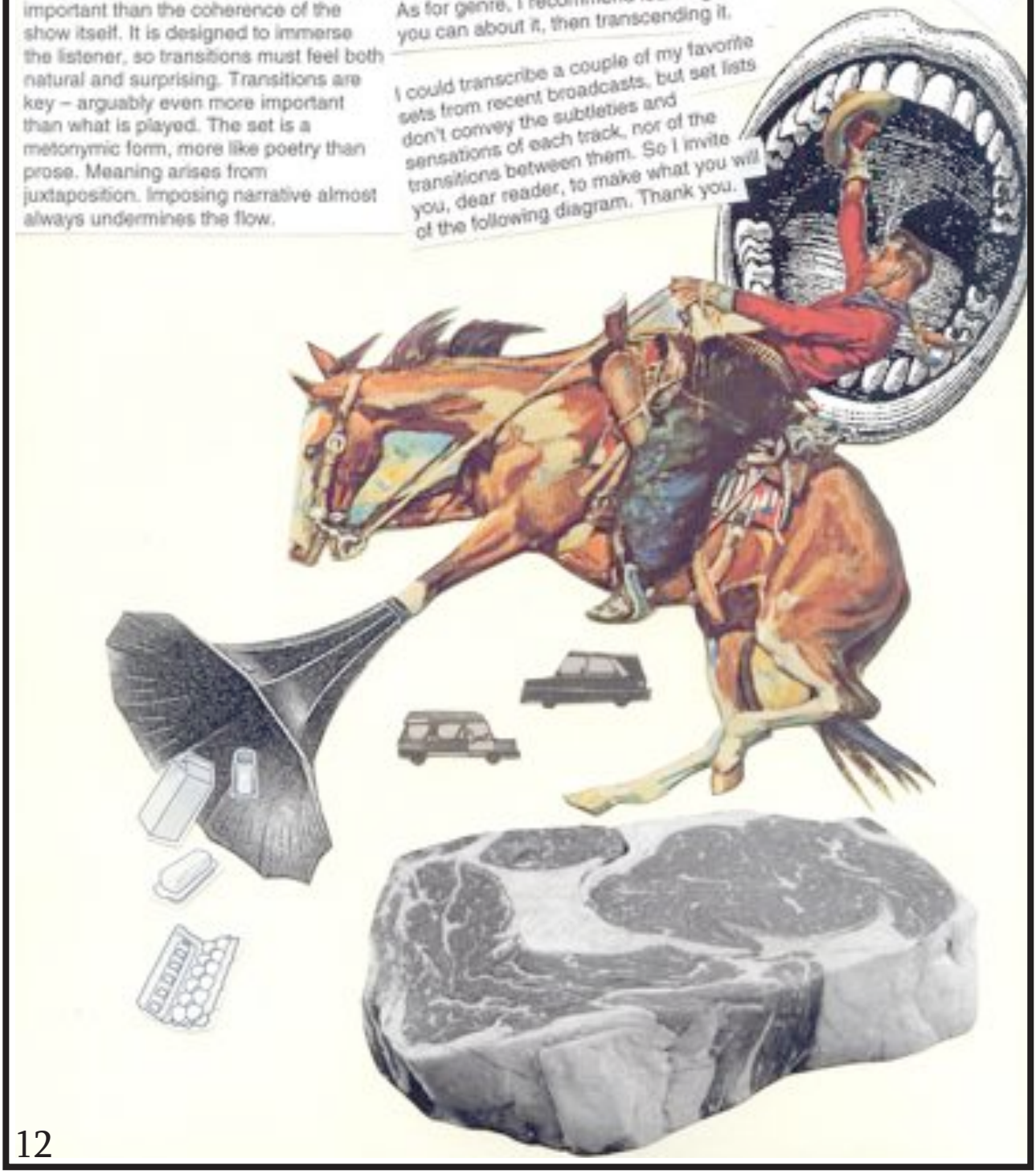
11. Schneider TM und Lustfaust "Sweet Divorcee"
12. Misha "In a Hundred Years"
13. MC Honkey "Sonnet No. 3 (Like a Duck)"
14. The Blow "Parentheses" (DJ Sister insisted)
15. No-Fi Soul Rebellion "!"
16. Margie and the Atlantix "Take a Picture (It Lasts Longer)"
17. Squeeze "Pulling Mussels (from the Shell)"
18. Nick Lowe "(I Love the Sound of) Breaking Glass"
19. Abe Vigoda "World Heart"

The Set: a Recipe and Diagram
by Ciara Van Zanten

The following does not reflect the views of KDVS, KDVS Sponsors, or the University of California … nor does it reflect the views of many of my colleagues, who probably see things rather differently. I attempt here to represent the building block of freeform radio: the set. The set is a curious thing. It is part of the whole of a broadcast, yet I think its coherence is ultimately more important than the coherence of the show itself. It is designed to immerse the listener, so transitions must feel both natural and surprising. Transitions are key – arguably even more important than what is played. The set is a metonymic form, more like poetry than prose. Meaning arises from juxtaposition. Imposing narrative almost always undermines the flow.

My recipe for a good set includes five absolutely essential ingredients: Diversity, Eccentricity, Thrills and Chills, Humor, and Sentiment. Plus my favorite variations: Weirdness, Rawness, Unheard-of Vocal Sounds, Evidence of the Medium, Noises, and Strange and Unexpected Virtuosity. And it doesn't hurt to include tracks from several eras. As for genre, I recommend learning all you can about it, then transcending it.

I could transcribe a couple of my favorite sets from recent broadcasts, but set lists don't convey the subtleties and sensations of each track, nor of the transitions between them. So I invite you, dear reader, to make what you will of the following diagram. Thank you.



Used CDs and Records KDVS Listeners Might Like in Midtown Sacramento

by Ryan Todd

Bows & Arrows is a boutique in midtown Sacramento that opened in November 2007. B&A offers vintage/pre-loved/recycled/[insert catch phrase here] eclectic clothing and accessories, furniture, leisure living wares (I just made up this phrase — feel free to use it), and other interesting items. Inside the store, in the back room, among other things you'll find used CDs and vinyl albums — titles I remember: Cerberus Shoal, Arco, Tycho, Carquinez Straits and Who's Your Favorite Son, God? (you know which release!). It would be quite rad if this blossomed into a new version of what Tonevendor offered. (Who knows? That's how Tower Records began.)

Bows & Arrows is located at 1712 L St. in Sacramento. Don't be fooled by the big sign that says David's Office Supply. B&A is open from 11 a.m. to 7 p.m. seven days a week, including Second Saturdays. See myspace.com/bowsandarrows1712lst for pictures of some of their treasures that you can add to your own accretion of treasures.

Ryan hosts "California Police State" every other Thursday evening from 6 to 8 p.m.

Dancefloor Dieting

How I Lost 40 Pounds and Kept It Off

by Gary B. Goode

I needed to lose weight and decided to do it gradually in a sensible manner, taking a composite of advice from all my doctors and friends who know about health and nutrition.

It basically comes down to stop eating when one feels full. This was accomplished by eating slower and having smaller portions — also, drinking mostly water, because even fruit juices have lots of calories. Cutting out fried foods was a real plus too. Eating a balanced meal with lots of fruits, vegetables and whole grains is vital, too. Personally I try to keep to 2,000 or fewer calories a day.

Eating one's last meal at least two or three hours before sleeping and getting some exercise like a good 30-minute walk (or dancing to the music on KDVS!) afterward does wonders. Most importantly, stick to this eating and exercise pattern.

I have learned that if I want to grab a burger, just cut out the fries and use only mustard (as opposed to mayo) for a spread. Extra produce on the burger is a nutritional plus. Drinking water is best for a beverage since this translates to zero calories. If the burger is charbroiled, this is less fattening than grilled. Veggie burgers are a super plus!

Eating lots of salads is great, especially if one keeps the amount of dressing to a minimum (for example, if they usually put on two spoonfuls, just use a half).

I love desserts, but always keep it on the smaller portion size. For example, I like having a small portion (circa six ounces) of low-fat frozen yogurt and then just add fruit. This translates to 300 or less calories. The fruit adds nutrition. A few nuts adds a fun taste plus nutrition. Eating just fruit itself is the absolute healthiest form of dessert.

Again, with any dessert or meal in general, eating a smaller portion at a slower rate does the trick. One can basically eat what they want, just in smaller portions.

In closing, as mentioned above, getting exercise is crucial. Dancing is a great form.

Below are some recommended dance recordings to get your motor moving:

1. "The Locomotion" by Little Eva

A joyful 1962 dance number that has even been remade by art-

Continued on next page

ists including Grand Funk Railroad and Kylie Minogue. Other awesome '60s dance classics include "The Wah-Watusi" by The Orlons and "Mash Potato Time" by Dee Dee Sharp.

2. "Do the Ska" by Byron Lee & The Ska Kings
Great early Jamaican ska recording even remade by Annette Funicello! Early Skatalites (from Jamaica) records are a must for serious dancers, not to mention various songs by early '80s British Ska revivalists The English Beat and The Specials.

3. "Soul Makossa" by Manu Dibango
A great funky African dance hit from The Cameroon during the early '70s. South Africa's Myriam Makeba's "Pata Pata" is another good choice to get your feet moving.

4. "Dancing in the Streets" by Martha & The Vandellas
My absolute favorite dance hit of all time from this exciting '60s Motown group. The Marvelettes "Beechwood 45789" is another killer Motown recording that will get you moving.

5. "La Bamba" by Ritchie Valens
Great early Latino rock from Los Angeles during the late '50s. Mongo Santamaria's 1963 recording "Watermelon Man" is a killer dance floor track too. And don't forget Latin salsa music like the album by Excelencia called Salsa Con *Conciencia* (Handle with Care Production). Also, try the compilation of Colombian cumbia music called *La Biblia de la Cumbia* (Discos Fuentes).

6. "Dance to the Music" by Sly & The Family Stone
Not to forget "Land of A Thousand Dances" by Wilson Pickett!

Gary hosts "The New Island Radio Café" every other Sunday morning from 10 a.m. to 1 p.m.

A REPORT FROM THE INTERNATIONAL FOLK ALLIANCE CONFERENCE

BY ROBYNE FAWX

Courtesy/ folk.org

What happens when you put 2,000 people, all of whom are involved with folk music, into a hotel and convention center for five days? It's called Folk Alliance. From Feb. 20 to 24, I attended the 2008 International Folk Alliance, the annual convention for everyone in the folk music world: performers, agents, record companies, performing venues and, of course, disc jockeys. Held in Memphis, Tenn., it is our chance to meet each other, see artists who don't usually tour outside a certain area of the country, and learn what new trends are happening in the folk world.

The conference kicked off Wednesday, Feb. 20 with the obligatory opening festivities of check-in. Following an overcrowded reception, it was time for the first official event of the conference: opening speeches, awards and the keynote addresses by Eliza Gilkyson and Janet Reno, who had been a key mover behind *Song of America*. While all this may sound boring, especially at a conference whose focus is music, the speeches contained as much music as they did oration.

Highlights of Night One: watching the documentary *Pete Seeger: The Power of Song* and seeing various awards given, including song of the year (Tom Russell's "Who's Gonna Build Your Wall") and album of the year (Uncle Earl's *Waterloo*), while knowing that those awards are not based upon any voting, but rather reported airplays to the Folk DJ listserv. Every time Bill Wagman, Michael Leahy and I report what we played on our shows to the Folk DJ-L, one of the members takes note of what we play. At the end of each month and the year, he tallies up which song and album received the most airplay. It can be pretty impressive.

Folk Alliance has three distinct components: meetings, official showcases and private showcases. The meetings are exactly what one expects — panel discussions; peer group meetings and even a session in which artists could get a song of theirs critiqued by a couple of the most respected DJs in the country (not me). I attended a couple of meetings pertaining to folk radio and one panel discussion about *Song of America*, about the power of music in the past, present and future.

Official showcases were held in various meeting rooms in the hotel where performers gave 30-minute mini-concerts. These were held every evening, and the room sizes varied between audiences of 20 and 200. The frustrating thing about these showcases was that they were held simultaneously, so in order to see one performance, I had to decide which others to miss.

Continued on next page

And yet, I got to see Si Kahn and was totally charmed when he had a young musician join him on stage to sing "Wild Rose of the Mountain." That young man will never forget that evening. After being appropriately armed with earplugs, I also saw the Swedish folk-rock group Hoven Droven.

But the most notable showcase was a performance by Leela and Ellie Grace. Their room couldn't have held more than 50 completely full, yet I counted that 10 members of the audience were folk DJs. (Lesson: if you're an artist seeking validation, count how many DJs go to see you perform.)

And finally, the showcase that demonstrated how much Folk Alliance has come to mean to performers was Kathy Mattea's *Coal* showcase. While country music has gone rock, Kathy Mattea — like Dolly Parton — went back to her roots and recorded a CD of songs about coal mining. It was her only performance during the five days, and she started with Merle Travis' "Dark as a Dungeon" and then played many of the songs from *Coal*, her new CD. I don't know what made it more special for me: seeing her in such an intimate venue or having Ginny Hawker sitting next to me making comments about the performance. What a treat!

During the afternoons and from 10:30 p.m. until 3 a.m. or so each night, the private showcases were held in the top three floors of the hotel. Hotel rooms were turned into teeny tiny concert halls. You would be amazed at how many people can fit into a single room to see a singer perform. It was during these showcases that I got to see singers Stephen Fearing, Wil Maring, David Ferrard and John Wort Hannam. Oh wow. It was also when I got to participate in a labor and civil rights sing-along with Si Kahn. Navigating the crowded hallways to go from room to room was also an adventure.

Finally, some of the best performances I saw were in neither the official nor private showcases, but in the hallways and lobby of the hotel where groups like Blue Moose and the Unbuttoned Zippers (string band) and Gadji-Gadjo (Klezmer) opened their cases and played. It was where some performers who attended without being scheduled for any showcase played and jammed with performers. This was a huge chance for the new ones to be seen.

And once, in the exhibit hall where the Martin and Taylor Guitar companies and other record labels had booths, I got to see Bill Kirchen jamming with Tim O'Brien and others, including a 13-year-old banjo player who will be a seasoned performer in a few years.

Other performers of note in no particular order: Gretchen Priest and Plaidgrass, The Maybelles, Kim Edgar, Talitha MacKenzie, John Wort Hannam, Ruth and Max Holmquist, Mitch Garrett.

Courtesy/ folk.org

Outside of major festivals, Folk Alliance is *the* event of the year for folkies. I experienced more music in five days — yes, people are playing even as they're checking out of the hotel — than in five months. For those days, the focus is on music and keeping it going. And it is one of the best things I can do be a better folk DJ.

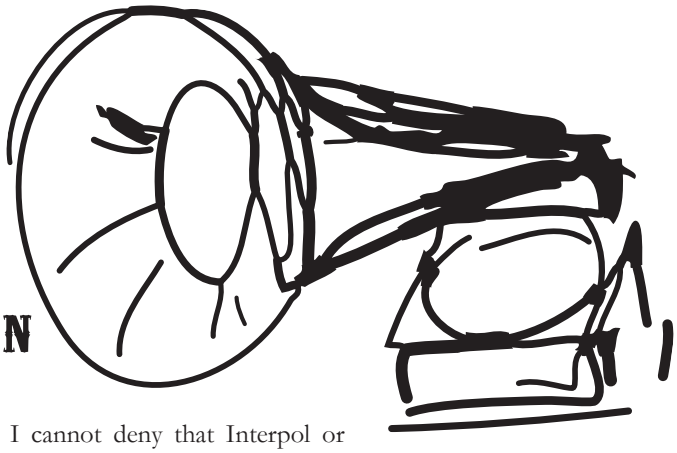
For more information on Folk Alliance, visit folk.org.

Robyne hosts "The Saturday Morning Folk Show" every other Saturday from 9 a.m. to noon.

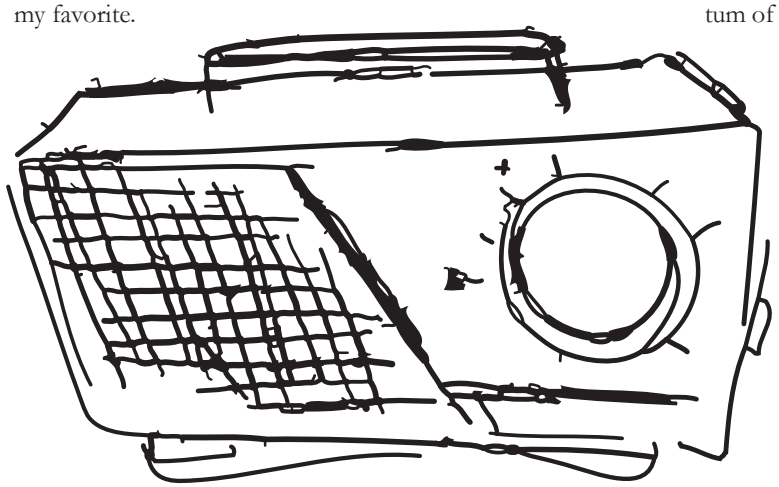
F E A T U R E

APPRECIATING THE BLUES

BY SASHA LEVIN



I love the thin green spines. Inhabiting a few meager shelf-feet neighboring the massive KDVS rock collection, the green-labeled blues vinyl has seen better days. Sitting silent and dusty, many of the albums have not touched a turntable in decades. Judging from the scratches and decades-old penciled praises, their heyday was in generations past. Some are so worn the music can hardly be heard over the static. Those records are my favorite.

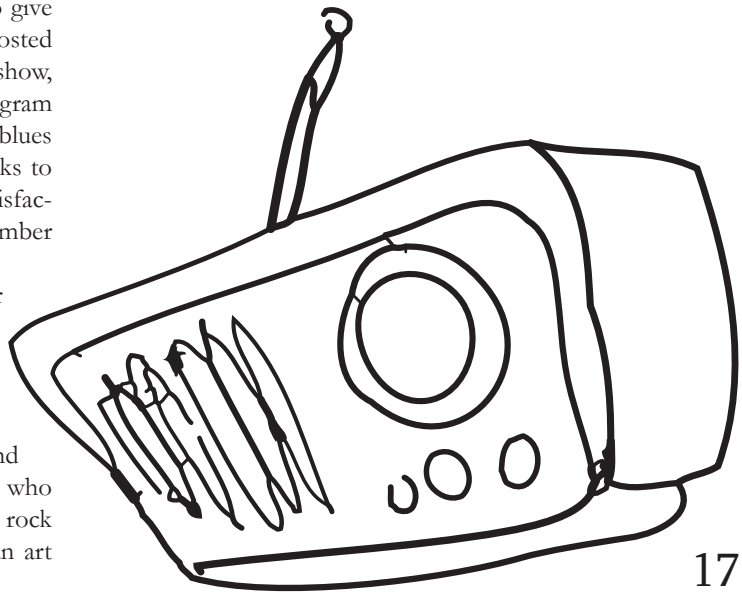


As a first quarter DJ on KDVS, it was my intention to give these albums some much-needed airtime. "Free Coffee," hosted by DJ Ichi and myself, became much more than a blues show, but I made good on my promise whenever I could. One program in particular was devoted entirely to early 20th century blues and featured several gems that found their salvation thanks to KDVS. Just for that one night, it gave me tremendous satisfaction to think that somebody somewhere was staving off slumber to a soundtrack of the Mississippi Delta.

Blues receives a bad rap nowadays. If I had a nickel for every time someone said, "Blues all sounds the same," I'd have at least enough to purchase coffee to go with my free Coho cookie samples. In the past I have argued passionately with these naysayers, but for the most part my contention fell on stubborn ears. Now that I am older and less inclined to mindless bickering, I merely pity those DJs who spend the entirety of their days eyeing red spines of the rock albums. What can I say? Appreciating this great American art form never fails to bring out the musical elitist in me.

I cannot deny that Interpol or Sonic Youth occasionally find their way into my record player. To enjoy frenzied feedback is only human, but can overdriven delay loops really compare to John Fahey's ruthless syncopation? Is there anything more rhythmically sound than Blind Blake's boogie-woogie rags? All things considered, what current musician can even hope to match the freight train-like momentum of Reverend Gary Davis? Produced mostly from low-quality field recordings, the albums find their allure not in fancy digital editing but from the utmost purity of the artists' musical visions. The records serve as direct connections to a classic era of the American South, the humble beginnings of a genre that gave birth to the red spines. Standing proudly on neglected shelves, they patiently await their renaissance.

Some recommended listening:
John Fahey – *Death Chants, Breakdowns, and Military Waltzes*
Blind Blake – *Ragtime Guitar's Foremost Fingerpicker*
Reverend Gary Davis – *Biograph*
Charley Patton – *King of the Delta Blues*



The State of the Record Address

by Timothy "Kicksville" Matranga

Record collecting is a continually growing scene. Despite the high price of gas and the poor economy, people still manage to find money to buy records. I'm glad that record collecting has evolved the way it has, with people focusing more on once-underappreciated records of the past now getting their due. I believe that vinyl will always be around because more and more people will eventually figure out it's the best format out there, despite the ease of use of all other modern formats like MP3s and compact discs.

Survival

Are people buying records? Do they still make records? Uh... YES! There are people of all ages from all corners of the globe chasing vinyl. Retailers around the world and online sellers are doing quite well with records. Oftentimes a new release on vinyl will sell out in weeks or even days. As it stands right now in spring of 2008, there's a large interest in collecting records of all different kinds all over the map.

Don MacInnis, owner of Record Technology in L.A., said in Wired Magazine (October 2007) that vinyl production will be up 25% over last year by the end of 2007 in all types of music: "new albums, reissues, majors and indies ... jazz, blues, classical, pop and a lot of [classic] rock." Matador Records' Patrick Amory was recently quoted as saying: "For many of us, and certainly for many of our artists, the vinyl is the true version of the release.... The size and presence of the artwork, the division into sides, the better sound quality, above all the involvement and work the listener has to put in, all make it the format of choice for people who really care about music."

That's what it comes down to for many people, is that the vinyl is more "true" than any other format. Many of today's big-name artists have their albums released on vinyl, such as Radiohead and Stephen Malkmus; it's not uncommon to see local shops with a growing number of long-play albums compared to their compact discs. It's been said that records provide more of a connection between fans and artists than digital formats. Nowadays, people often buy LPs for home listening but *also* use MP3s for portable devices. So if that's what's happening, MP3s aren't really hurting vinyl, nor are CDs.

One factor bringing vinyl back — ironically so — is MP3 filesharing. Specialty reissue labels Shadoks and Subliminal Sounds, both based in Europe, are aware of how easily digital formats can be copied and file-shared on then posted all over the internet for people to download for free. By releasing many new titles on vinyl exclusively, they minimize filesharing problems associated with a decrease in their sales. They've been reissuing rare '60s material on vinyl *first*, then they put it out (if they feel like it) on CD later, once the LP sells out. That's usually several months or a year down the line.

Pysch & Garage

Many collectors are very willing to throw down a decent chunk of change for numbered limited edition thick vinyl reissues like those by Jade Stone and Luv (Austin odd male-female '70s psych duo), Mystery Meat (primitive arty obscure Midwest '60s garage), or Erkin Koray (simply amazing Turkish psych/rock). A year or two down the line, once out of print, the same record can go for *way* more than the initial price in an online auction; this fact has proven to be true over and over. Fifteen or 20 years down the road, old reissues can go for much more than the original purchase price.

Rockadelic Records put out the Cold Sun *Dark Shadows* LP and it's probably the label's most sought-after out-of-print release. The *Dark Shadows* album is considered by many fans to be an amazing psychedelic LP. Psych guru Patrick Lundborg calls it "the best Rockadelic LP ever," and in my opinion the best Texas LP after *Easter Everywhere* and *Power Plant*. It currently demands over 10 times the initial retail price when it came out as a limited edition in 1990, even though it was recorded in the 1970! And what's most fascinating is this is just a reissue!

Psych LPs continue to be in-demand in places like Europe, Japan and the United States. Classic psych includes artists like the West Coast Pop Art Experimental Band, the CA Quintet, the 13th Floor Elevators, Plastic Cloud, the David and Morgen. Progressive rock obscurities like Trubrot and Supersister continue to have a fan base, as do most Krautrock like Can and Ash Ra Tempel. The books to check out on these topics are *Fuzz*

Acid and Flowers by Vernon Joynson and *The Acid Archives* by Patrick Lundborg. Heavy psych rock and early heavy metal are also quite sought-after on LP; artists like the the Savage Resurrection (from Richmond, Calif.), the Tripsichord Music Box, the Red Krayola, and Davis' own local legends Kak. Classics like Love's *Forever Changes* will always be sought fans of the genre. A white label promo of an early heavy metal classic like Black Sabbath's *Paranoid* will set you back some serious coin! Garage and prep rock albums on labels like Justice and various teen rock private press LPs are in huge demand, like the Tempos and the Rising Storm. You'll be lucky to ever find those on LP, so just pick up the inexpensive CD reissue; also just in, the always-great Norton Records just put out a Justice Records compilation, so pick that up to hear what I'm talking about.

Some people say old-school price guides are useless now in these days of eBay and Popsike price-checking. I've never been huge on price guides, but there are many records you won't find listed online. And you may not always be sure as a buyer whether what you're looking at is an original, a reissue, or some kind of bootleg, etc. The fact is that every record fan should have a few price guides handy like *Rockin' Records* or Goldmine's books so they can easily compare catalog numbers, year of release, and what a label of an original record from a certain year will look like (often outlined in the first pages of the book). How will you know your U.K. copy of Nick Drake's *Five Leaves Left* LP is original? You probably won't, unless you own a copy of Record Collector magazine's "Rare Record Price Guide." (Answer: It's on the Pink Island label.)

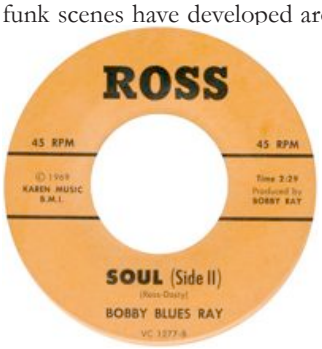
Also, there's an East Coast company that does exact reproductions of many rare albums from the '60s like Gandalf, the Growing Concern, Grodeck Whipperjenny and the Tiffany Shade. These are all great psych albums that would cost a fortune as originals ($150 to $300). But as reissues they are only worth $10 to $12 or so, and they look *exactly* like the originals except 1) the vinyl is thinner than an original and 2) the labels and covers are glossy. Also, these reissues are very popular as it's an affordable way to get some classics into your LP collection without having to resort to CDs.

45s

The 45, in my opinion, is the greatest format of all time. And 45s are perhaps the most avidly collected format for serious music fans. There's a great deal of pride taken by owners of original 45s. Many garage collectors exclusively spend big money on 45s, but never on LPs. The Madd, Inc., who had only one garage single released in 1966, hailed from Marysville/Yuba City but laid down an incredible garage punk two-sider as good as anything on Crypt's *Back from the Grave* series. This is one of the most sought-after singles from our area. And from Broderick (now part of West Sacramento) came the Knightsmen, whose one and only single on Ikon Records is one of the rarest garage singles of all time. The only known copy sold for $4,000 a few years ago, and went to Mark Taylor, one of the biggest collectors of garage 45s on the planet. Check the G45 website for more information on garage 45s: finerecordingstudio.com/g45.

Also from our area is the Oxford Circle 45, pre-Kak with Gary Yoder and Paul Whaley, both of whom would also join Blue Cheer; the Oxford Circle's one and only single, "Foolish Woman," is quite sought-after in England and other European countries. Unfortunately, many in Davis have not heard of this legendary group, whose name graced Avalon and Fillmore posters back in 1966 and '67. Check out the Oxford Circle's CD on Big Beat to hear what they did back then. And from Chico, the band Psycho had one amazing single called "You Need Me;" also the Graveyard V from Cobb/Kelseyville put out one of the most doomy and insane garage 45s ever. Hear it on an upcoming Frantic Records compact disc. These and many other regional 45s are little known among locals but are well-known to hardcore fans of the genre.

Northern soul and funk are two of the biggest collecting areas now. Many of these records are U.S. 45s from the '60s, are small pressings and are very rare. They have been sought, originally by club DJs in the U.K. in the 1970s and '80s, but interest has exploded in this area. In recent years, northern soul, mod and funk scenes have developed around the world, even in unlikely places like Bakersfield, Calif. Countries like Canada, Mexico, Japan, Australia, Spain and Belgium are buying up American soul records by the ton! For a great overview of some of the most sought-after sixties soul records, be sure to check out Kev Roberts' book *Northern Soul Top 500*.



To hear some of the best northern soul like Frank Wilson's "Do I Love You (Indeed I Do)" or Tobi Legend's "Time Will Pass You By," listen to these compilations: *The Golden Torch Story*, *The Wigan Casino Story*, *Northern Soul Lost & Found* and *Out on the Floor*. For a great sampling of rare funk, be sure to listen to Goldmine's *The Sound of Funk* series. Just about any CD on

Continued on next page

Jazzman, Now & Again, Numero Group, or Kent Soul is going to be great, too. Some of the rarest and more esoteric northern soul tunes are on labels like Thelma, Shrine, Revilot, Okeh.

Original soul 45s are key in the mod/soul scene, as those who spin CDs or compilation LPs in that scene are sometimes frowned upon; they are only accepted as real soul fans if they use 45s. I don't necessarily agree with this elitist tactic, but it's out there. People of all ages find '60s soul accessible and easy to dance to, so it's always going to be collected on original vinyl. Motown, Stax and Atlantic are also collected, and are great labels for soul. Some of the highest prices in record collecting are paid for northern soul 45s. The Magnetics on Bonnie, an extremely rare Detroit northern soul 45 went for $8,101 recently; one of my all-time favorites by Eddie Parker, "I'm Gone" on Awake, went for $7,200. Bobby "Blues" Ray had a couple 45s released on Sacramento labels, both of which are rare; one came out on Ross Records, the other on Sac Soul City. There are many northern soul sides that can be easily had for $10 or less though.

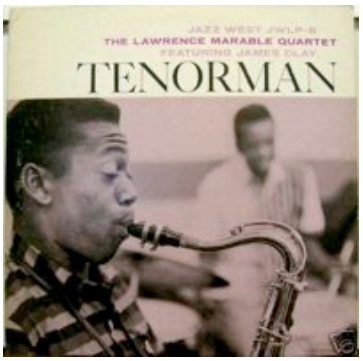
78s

78s are still collected too. The 78 was the precursor to the 45 single and it was the primary recorded music format for the better part of the 20th century. Collecting 78s is a tedious hobby, since they break so easily, but it's the only way to find certain singles in blues, hillbilly, doowop, R&B, or early rockers. Talk to legendary artist and one-time Winters resident Robert Crumb and he'll probably tell you the 78 is the only pure medium for music, especially for old blues and late '20s-early '30s hillbilly.

78 collectors are a strange bunch; they mainly trade among themselves and don't even bother to go to used record stores, since very few stores stock 78s anymore. It takes a long time to amass a decent 78 collection. If 78s interest you at all, you need to look at record connoisseur John Tefteller's webpage at tefteller.com; you'll see label shots of 78 singles you never see in the wild of your local record store; those by Robert Johnson on Vocalion and Charley Patton on Paramount are some of the highlights. Unless you have *deep* pockets, you'll never own most of the 78s pictured on his website. That's not to be snide, it's just the truth. Tefteller has written about and bought and sold many of the rarest blues and R&B 78s on the planet. There's plenty of great music most people have never heard on 78. For that reason alone, 78s will continue to be collected for centuries to come. Also, for a hilarious article on legendary 78 collector Joe Bussard, go to bluesworld.com/bussard.html.

Jazz

Jazz is huge on LP and will continue to be for the next century. Original LPs by artists like Sun Ra, Ornette Coleman, John Coltrane and Miles Davis are great and always in demand. Labels like Blue Note, New Jazz, Strata East, Impulse, Black Jazz, Prestige, Riverside are great as well. Legendary jazz vocalist Ella Fitzgerald's LPs are selling for $8, but Lawrence Marable's *Tenorman* LP released in 1956 on the Tenorman label recently went for $3,049 on eBay. Similarly, an original pressing of Phil Ranelin/Wendell Harrison's *Message from the Tribe* LP, rare jazz on Tribe 1973, went for over $500. A Miles Davis 10-inch LP recently went for over $300. An LP by Billy Wooten advertised as "JAZZ FUNK GRAIL BREAKS" went for $400 on "the bay." Modern and soul jazz LPs move fast in record stores, and interest is on the rise for anything rare. The common stuff sits for a long time though. There are plenty of rarities to go around in jazz, and it seems like there's always a new one being discovered. Vinyl reissues of rare jazz LPs are nice too, since that way you can at least hear the music.



Outsider Music

Outsider music (what we used to call "real people" records) are in demand sometimes, when it's truly rare. There are tons of unusual records to be had in this "catch-all" category — everything from crazed rockabilly by Hasil Adkins and the Legendary Stardust Cowboy, to bad '50s lounge singers trying to go psychedelic, like Johnny Arcesia. Also in the outsider category is Wild Man Fischer, a street musician who was a bit off-key and yelled most of his songs He was discovered by Frank Zappa in the late '60s and was the first artist recorded by Rhino Records back in the '70s. Also much-revered is Jandek, a Texas-based singer/songwriter who largely avoids publicity but released many albums privately and prolifically. Be sure to visit the Songs in the Key of Z website for more information on this lovely grouping of music: keyofz.com.

Also very close to outsider music, and sometimes one in the same, is "incredibly strange music." This subgroup of several genres was spearheaded many years ago by RE/search Productions' V. Vale who surveys the territory of neglected "garage sale" records (mostly from the '50s-'70s), spotlighting genres, artists and one-of-a-kind gems that will delight and surprise. Genres included easy listening, exotica, bachelor pad, celebrities, singing cops, religious ventriloquists and opera-singing parrots. V. Vale is the publisher behind RE/Search Publications, including the CD-and-book classics, *Incredibly Strange Music.*

The Leftovers

What's losing ground in the state of the record address? Common records from the '60s, '70s and '80s. Oldies records of the "moldy oldies" variety, like the Fleetwoods, Bobby Darin and Fabian. In the '70s: Fleetwood Mac, Heart, Boston and Journey records. Easy listening and male vocalists are generally of very low value. Most big band records are not sought by anyone, not because the records are not rare — some of them are very rare indeed — but because there isn't sufficient interest. Classical is only worth anything if it's a certain audiophile pressing; howev-

er, mint records in any genre can be sought out simply because they are near mint. Doowop is not as hot as it once was, but the right titles are sought-after. Surprisingly, certain '50s rockers like Chuck Berry, Fats Domino, Jerry Lee Lewis, Little Richard and Elvis have slipped quite a bit in value lately; they're not worthless, but it's a good time to buy original copies of these records. A couple decades down the road, I think these classic American records will pick up in value, since they are the true origins of rock'n'roll. Also, most country is not hot at all, although rockabilly continues to be sought out.

Sound Quality

Audiophile LPs continue to have a strong following among those rock, jazz and classical fans who read magazines like Stereophile and The Absolute Sound. Audiophiles are a picky bunch and only seek the mintest examples of Blue Notes, RCA Living Stereo and Mercury Stereo Living Presence. The way RCA recorded back in the 1950s and 1960s is much revered to many pure audio fans, and that would be a whole article on its own. Many audiophiles feel that vinyl records sound better than compact discs, though some have abandoned vinyl; audiophile LP reissues are often remastered and pressed on extra-heavy virgin vinyl — 180-gram, 200-gram, or even 220-gram. Audiophiles also collect recordings in the high-resolution formats such as Super Audio CD or DVD-Audio. To understand what all these terms mean, look at the Absolute Sound magazine; I used to read this years ago, and learned a ton about the details of record pressings by looking at the matrix numbers in the trail-off (or dead wax) of the record.

Oftentimes, audiophiles collect big-name rock artists, jazz or classical. Normally audiophiles don't collect anything weird or primitively recorded, setting them apart from some of us more "esoteric" music fans at KDVS. Some of the sought-after recent-model audiophile labels of the '80s and '90s are Mobile Fidelity (the LPs that say "Original Master Recording" across the top), Nautilus, CBS Mastersound, Mosaic and Analogue Productions. Japanese pressings are often considered better than the American counterparts; British pressings are often better than U.S. pressings as well. 180-gram vinyl is a major LP selling point that's helping bring a lot of people back to vinyl. You can thank Sundazed and other similar labels for their 180-gram LP series; they've been successful in cross-marketing them to the psych crowd and the audiophile crowd. Admittedly, I'm not an audiophile expert, but will refer you to Acoustic Sounds or audiophile-records.com for more information.

Turntables

Not so surprisingly, turntables are hot again among retailers; at Records on Broadway, hardly a day goes by when owner Kevin Hartman doesn't get asked if there's any turntables for sale. Other local record stores are stocking new turntables. USB turntables are popular as they hook up directly to your computers USB port. Insound, an online music retailer that recently began selling USB turntables alongside vinyl, can't keep them in stock, according to the company's director, Patrick McNamara.

Also recently, Amazon launched a vinyl-only section stocked with a growing collection of titles and several models of record players. Many of the big-box electronic retailers have a few different models turntables in stock. Also, the next time some digital blowhard tells you vinyl doesn't sell anymore, keep in mind that vinyl's popularity has been underreported: "The Consumer Electronics Association said that only 100,000 turntables were sold in 2004. Numark alone sold more than that to pro DJs that year," said Chris Roman, product manager for Numark. (Wired, October 2007)

So, the state of the record is good! My prediction for the future: Vinyl's appeal will keep expanding over the next century.

Tim hosts "Kicksville, 29 B.C." every Sunday night from 10 p.m. to midnight.

Photos from the Vault: A KDVS History Lesson

That Revox 4-track is not that old; it's set up mostly the same way it is right now. That's gotta be in the mid- to lateish-'90s. And that's Michael Soderstrand, he was the dean of engineering. That equipment was used for recording and production before the days of Adobe Audition. *—Rich Luscher, Todd Urick, Steve Scott*

That was when the transmission broke, spring of '93. It had lost its support and had been swaying in the wind. That's on the old MU building, before it was remodeled. The transmitter's on top of Kerr Hall now. *—Rich Luscher, Todd Urick*

Wow, I'd forgotten about that. That must have been 10 or 12 years ago. Some of the mainstream commercial radio stations had billboards which would say, "Now Playing," and then give the song currently playing in hopes that motorists would change to that station. Hiram Jackson, who used to host "The Saturday Morning Folk Show," and I decided KDVS was not to be outdone. We headed off one afternoon and stood on the side of I-80 near where I-80 and Business 80 converge, and I held up the sign and Hiram took the picture. We don't think anyone passing tuned into KDVS as a result, but it was a good time.

—Bill Wagman

That was a great KDVS Record Swap at Old Ironsides, back in May 2003. I remember it got pretty hot that day. I came back with a melted Sonics record in my to-sell box; a guy held it up to the sun for a really long time to see if it was warped. Sure enough, when I got back home, it had a nice ripple warp! That was a lot of fun though. Hopefully we'll have another record swap to tell you about very soon. *—Tim Matranga*

That was a general staff meeting in the mid to late '80s. Marta Ulveas [sitting, with long hair] was the general manager 1991 to 1993, and a great jazz DJ. She's related to ABBA. She was the general manager when KDVS had its first fundraiser, and she was the one who got it all together. *—Rich Luscher, Todd Urick, Steve Scott*

Do you have any old KDVS photos or other pieces of station history? Let us know at publicity@kdvs.org!

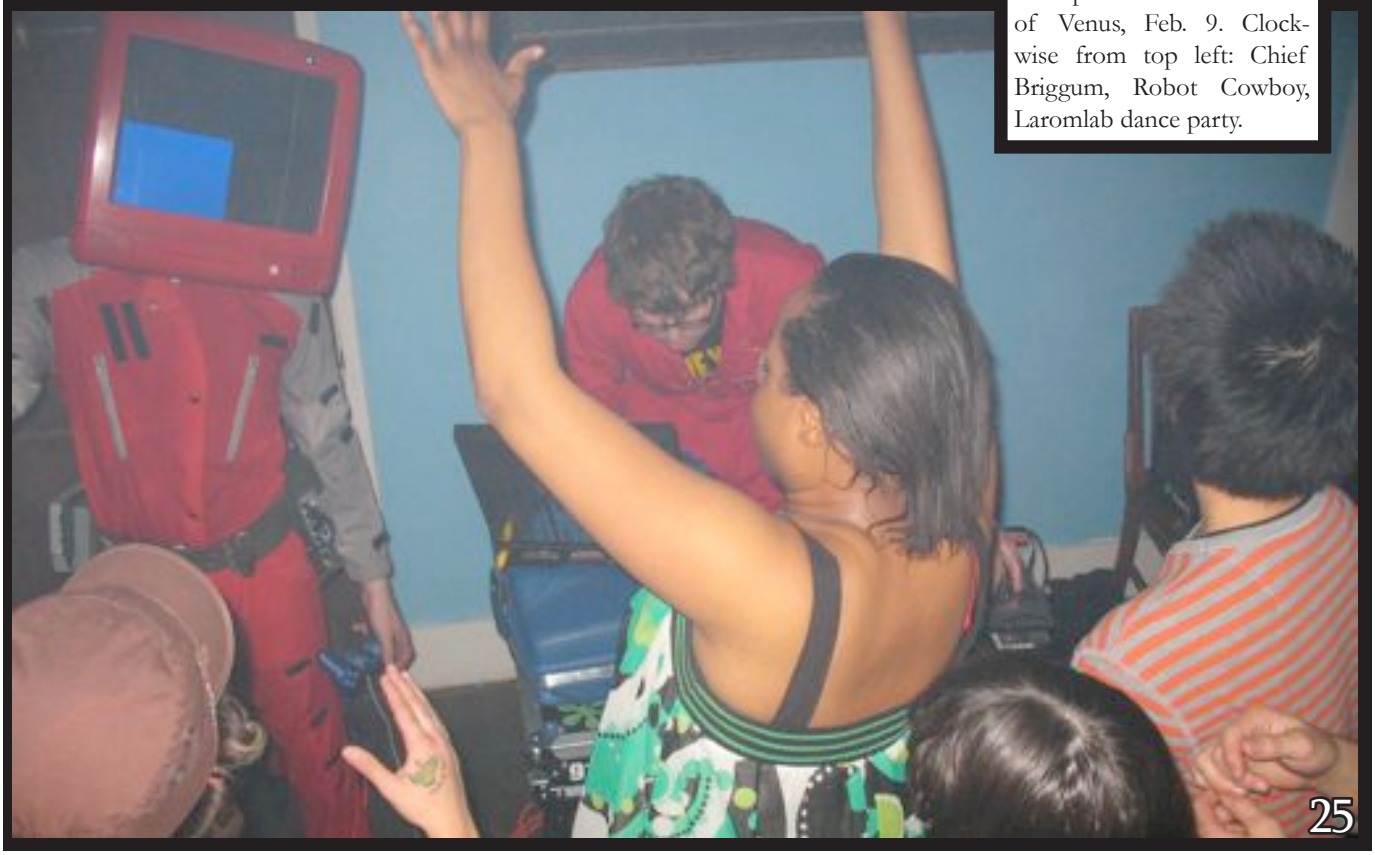
KDVS Events Winter 2008

photos by Craig Fergus

Matt Bauer and Garrett Pierce at Primary Concepts in Davis, Mar. 2.

John Thill at the Cypress House, Feb. 10.

Alas, Alak, Alaska at KDVS' new campus venue, the Firehouse, Mar. 23.
Photo/ Elisa Hough



Mushpot Showcase at Delta of Venus, Feb. 9. Clockwise from top left: Chief Briggum, Robot Cowboy, Laromlab dance party.

KDVS 90.3 FM SPRING SCHEDULE

STREAM LIVE OR ARCHIVED SHOWS AT KDVS.ORG!

= freeform music

= public affairs

	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Under Distress)" **New and old punk**	David D. Young "Upper Realm Shrieks: Music & Words" **Rock, folk, spoken word**	Wesley Dodds "This Vicious Cabaret" **British rock**
2 a.m.	Sarah Nguyen & May Yang "S&M Time" **Eclectic**	DJ Timmy & CoDesh "Crate Diggin'" **Hip-hop, experimental**	DJ Hibby & DJ Bubbles "Dreadlocks, Mohawks & Everything in Between" **Eclectic**
3 a.m.	DJ Lose & Zark "Brother's Grimm" **Hip-hop, reggae, electronic**	DJ Rebocolous & DJ Fabulash "Alright, yeah!" **Eclectic**	Count D'rak "Twitch Proliferation" **Rock, electronic, punk**
4 a.m.	Bobby H & Mr. T "Songs of Praise Gospel Program" **Gospel**	Slowmotion "Alien vs. President" **Hip-hop, electronic, jazz**	Richard the K "The Offshore Broadcast" **Eclectic**
6 a.m.	Bernard & Bez Benson "In Focus/Perspective" **Religious talk and music**	France "It's About You"	Kirstin Sanford & Justin Jackson "This Week in Science"
8 a.m.	Gary B. Goode "The New Island Radio Café" **Hawai'ian, reggae, Latino** alt w/ Mindy Steuer "Cross Cultural Currents" **International, reggae**	Mr. Glass "Good Good" **Nu jazz, downtempo, funk, hip-hop, soul**	DJ Kelp & Totchii Mint "Mr. Gojira Happy Show" **Eclectic**
9 a.m.		"Democracy Now"	"Democracy Now"
10 a.m.	Papa Wheelie "Radio Wadada" **Reggae**	Elisa Rocket "Analog Oatmeal" **Indie, electronic, hip-hop**	Paul Webb "Hammer-down Subatomic Pound" **Funk**
noon	Brendan "The Raw Mess Around" alt w/ Scott "Case International" **Eclectic**	Clara "The Weather Report" **Eclectic**	Kid Courageous & Tigerlily "The Periodic Table of Fun" **Indie, electro, French pop**
1 p.m.		"Free Speech Radio News"	"Free Speech Radio News"
2 p.m.	Brian Ang "Farewell Transmission" **Jazz, poetry, guests**	Siobhan, Tim Callahan, et al. "VELOlution"	Rory O'Dwyer, Natalie Yahr, Alida Cantor "Local Dirt"
3 p.m.	Roxanne "The Sound & the Fury" alt w/ Emily "The Treehouse" **Rock, garage**	Maggie Cat "The Cat's Meow" **Rock, folk, indie**	"KDVS Radio Theatre" **Radio plays**
4 p.m.	JD Esq. & Angel Child "Front Porch Blues Show" **Old and new blues**	Andy "The Lewd Dance" **Eclectic**	"Aggie Talk" UCD sports talk
5 p.m.	Tim Matranga "Kicksville 29BC" **Pysch, soul, garage**	DJ Rick "Art for Spastics" **Rock, experimental, punk**	Oddy "Dark Continent" **Garage, indie** alt w/ Klinger "Live in the Warzone" **Power pop**
6 p.m.			Mr. Mick Mucus "The Chicken Years" **Rock, punk, hardcore**
7 p.m.			
8 p.m.			
9 p.m.			
10 p.m.			Scott Soriano & The Flower Vato "Trippin' with the Rebel Kind" **Eclectic, psych**
11 p.m.			
midnight			

"Radio has no future."

–Lord Kelvin, c. 1897

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
DJ Haggis "The Deep End" **International, eclectic**	Brian Ulysses "The 10-4" **Punk funk**	Kevin Corcoran & Vanha Lam "Topography" **Experimental**	Blasphemer & Scarecrow "Raise the Dead" **Metal, grindcore**
		2 a.m.	
DJ E "Single White Female" **Eclectic**	Mja.K & Myk Blauuw "All Things Fresh" **Hip-hop, R&B, soul, funk**	Jai Ma "Viva la Revolucion" **Eclectic**	Arioch "Apocalypse" **Metal, dark ambient**
		4 a.m.	
Posh & Ginger "The Showty Show" **Rock, folk, electronic**	Vino "Un Copo de Vino" **International, eclectic**	DJ Robbie & DJ Pepe "The Cutre Hours" **Eclectic**	DJ Bobby Sox "Shimmy Shimmy Ko Ko Bop" **Eclectic**
6 a.m.		6 a.m.	
Snakob "Snakes & Ladders" **Eclectic**	DJ Shein "Community Service" **Eclectic**	Julia "Gems & Cavities of All Genres" **Eclectic**	Big Dave "Buried Alive in the Blues" **Blues, folk**
	8:30 a.m.		
UCRN Public Affairs / "Planetary Radio"	Chirag Shah "Underground Public Health Advocacy"	Jessica "Neoisms"	9 a.m.
	9:30 a.m.		
DJ Dan "Full Disclosure" **Eclectic**	DJ Tangosaurus Rex "Eclectricity" **Electronic, jazz, reggae**	DJ Judy & Mr. Shankly "Danky Means Delicious" **Eclectic**	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" **Folk**
	Julian "New Rules for Steelheading" **Rock**		
noon		noon	
"Democracy Now"	"Democracy Now"	"Democracy Now"	
1 p.m.			DJ Markuss & Tessa Mae "The Prog Rock Palace" **Rock, jazz**
Jacques Renault & Gordon Cole "Leland Palmer" **Eclectic**	Chris "The Senescent Spectacle" **Eclectic**	DJ Brenda "Sin Fronteras, Without Borders" **Latino, folkloric, rock**	2 p.m.
2:30 p.m.			Kristian "Are You Being Served" **Eclectic**
DJ Blonde & Ophealia Forealia "Math Robot" **Electronic**	DJ End-Stop "(Life Is) Full of Possibilities" **Indie pop, folk, electro**	The Orgone Accumulator & The Colonel "Supra-aural Sounds" **Eclectic**	4 p.m.
		2:30 p.m.	
"Free Speech Radio News"	"Free Speech Radio News"	"Free Speech Radio News"	
5 p.m.			Gil Medovoy "Crossing Continents" **International**
Andy Jones "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Parallax"	Ron Glick & Richard Estes "Speaking in Tongues"	
6 p.m.			
DJ Mucky "Bear Is Driving Car" **Eclectic, experimental**	Ryan "California Police State" alt w/ Todd "Hometown Atrocities" **Rock, electronic**	Michael Leahy "Cool As Folk" **Singer-songwriters**	7 p.m.
			Mr. Frankly "Mostly Rock" alt w/ Jeffrey Fekete "Today's Aberrations, Tomorrow's Fashion" **Eclectic**
DJ Ruby "Faint of Heart" alt w/ Chris Killimanjaro "Post-chastity Blues" **Rock, indie, electronic**	Megan "Chicks & Cars" **Rock, psych, folk**	8 p.m. Charmin Ultra! & xWiggleytoughx "Middle School Friends" **Eclectic**	9 p.m.
			Trotsky "Crimson Airwaves" **Punk, thrash, hardcore**
10 p.m.			
Deputy Boomer "Erik's Aural Extravaganza" alt w/ Dog Tones "Thee Funk Terminal" **Hip-hop, jazz, electronic**	Fuzzbox Flynn "C.O.D.E." **Psych, electronic**	Pirate & Blasphemer "Is That Gravy I Smell?" **Metal, punk, hardcore**	"The Joe Frank Show" **Crazy narratives**
	"Live in Studio A" **Live bands**		

Tired of the same song on the radio

SUNDAY

Midnight – 2 a.m.
PUNK ROGE & RIOT
"Neonate (Under Distress)"
—Punk, hardcore, oi
Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

2 – 4 a.m.
SARAH NGUYEN & MAY YANG
"S&M Time"
—Eclectic

4 – 6 a.m.
DJ LOSE & ZARK
"Brother's Grimm"
—Hip-hop, reggae, electronic

6 – 8 a.m.
BOBBY H & DJ MR. T
"Songs of Praise Gospel Program"
—Gospel
Traditional and contemporary gospel music

8 – 10 a.m.
BERNARD & BEZ BENSON
"In Focus/Perspective"
—Religious talk show, music
Solving problems of students and the community, Christian music of various genres

10 a.m. – 1 p.m.
GARY B. GOODE
"The New Island Radio Café"
—Reggae, Latino, Hawai'ian, ska
Latin music (salsa, cumbia, etc.), Hawai'ian music (mele, traditional, slack key guitar), Jamaican, other Caribbean and African
Alternating w/
MINDY STEUER
"Cross Cultural Currents"
—International, reggae
Reggae and African music

1 – 3 p.m.
PAPA WHEELIE
"Radio Wadada"
—Reggae
A conscious reggae session featuring reggae (old and new) dub and dancehall

3 – 5 p.m.
BRENDAN
"The Raw Mess Around"
—Eclectic
Programs that unite widely different musical styles around subject matter, sound, or experience of the artists
Alternating w/
SCOTT
"Case International"
—Eclectic
The sound of bulldozers leveling the last field between townhome and hometown

5 – 7 p.m.
BRIAN ANG
"Farewell Transmission"
—Jazz, poetry
Jazz of all kinds, poetry, live guests

7 – 8 p.m.
ROXANNE
"The Sound & the Fury"
—Rock, eclectic
The Captain is out to lunch and the sailors have taken over the ship
Alternating w/
EMILY
"The Treehouse"
—Rock, garage, oldies
Fun tunes and interviews

8 – 10 p.m.
JD ESQUIRE & ANGEL CHILD
"The Front Porch Blues Show"
—Blues
The first part of the program focuses on acoustic, delta, and early Chicago blues. The second part is a medley of contemporary blues.

10 p.m. – midnight
TIM MATRANGA
"Kicksville 29BC"
—Garage, soul, psych
Sets of choice raw soul and funk, '60s garage mayhem, psychosis, and lysergic psych excursions into the stratosphere

MONDAY

Midnight – 2 a.m.
DAVID D. YOUNG
"Upper Realm Shrieks: Music & Words"
—Eclectic
A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

2 – 4 a.m.
DJ TIMMY & CODESH
"Crate Diggin'"
—Hip-hop, trip-hop, turntablism, experimental

4 – 6 a.m.
DJ REBOCOLOUS & DJ FABULASH
"Alright, yeah!"
—Eclectic
Eclectic music and discussion topics. Explores different genres every week

6 – 8:30 a.m.
SLOWMOTION
"Alien vs. President"
—Electronic, hip-hop, jazz, soul
This show is all about the best in positive and conscious hip-hop. We will explore its roots in jazz, soul and funk from the '60s.

8:30 – 9:30 a.m.
FRANCE
"It's About You"
—Public affairs
A show where expert guests discuss issues and events in order to assist the listener in defining their personal ethics and opinions

9:30 a.m. – noon
MR. GLASS
"Good Good"
—Hip-hop, electronic, jazz
Nu jazz, future soul, downtempo, funk, Afro-beat, Brazilian

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
ELISA ROCKET
"Analog Oatmeal"
—Indie, electronic, hip-hop
Music for enjoying springtime

2:30 – 4:30 p.m.
CLARA
"The Weather Report"
—Eclectic
Residual and emergent sounds

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
SIOBHAN, TIM CALLAHAN, ET AL.
"VELOlution"
—Public affairs
Covers bicycling from all aspects. Why to bike, how to bike, what to wear, where to go, and, especially, how to have more fun doing it.

6 – 8 p.m.
MAGGIE CAT
"The Cat's Meow"
—Eclectic, indie, feedg
The smart way to keep your music collection from stagnating

8 – 10 p.m.
ANDY
"The Lewd Dance"
—Eclectic, international
In this show music is not experienced through direct participation, but rather via the "official ear" of the DJ, who is him or herself the avatar of a larger collective... in bed

10 p.m. – midnight
DJ RICK
"Art for Spastics"
—Punk, experimental, weird punk
I play thee best in garage/scuzz-punk ineptitude, knuckle-dragging thug-rock of the lesser primates, highfalutin jackoffnoise, glitched-out electro booyar jamz and art-damaged skronkrawk

TUESDAY

Midnight – 2 a.m.
THE CHOCOLATE FACTORY & MR. NAVILS
"After Hours"
—Eclectic
FM radio never hurt this good

2 – 4 a.m.
DJ HIBBY & DJ BUBBLES
"Dreadlocks, Mohawks & Everything in Between"
—Eclectic
Generally upbeat

4 – 6 a.m.
COUNT D'RAK
"Twitch Proliferation"
—Rock, electronic, indie, punk
An exploration of energy music

6 – 8:30 a.m.
RICHARD THE K
"The Offshore Broadcast"
—Eclectic
Garage, psychedelia, a bit of mod, a bit of folk, and other things with a punky attitude

8:30 – 9:30 a.m.
DR. KIRSTEN SANFORD & JUSTIN JACKSON
"This Week in Science"
—Public affairs
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon
DJ KELP & TOTCHII MINT
"Mr. Gojira Happy Show"
—Eclectic
Let's be enjoying music time together! Possibility is endless! oh My Goodness!

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
PAUL WEBB
"Hammer-down Subatomic Pound"
—Funk

2:30 – 4:30 p.m.
KID COURAGEOUS & TIGERLILY
"The Periodic Table of Fun"
—Eclectic
We're all about power-twee, indie-violence, and female empowerment

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
RORY O'DWYER, NATALIE YAHR, ALIDA CANTOR
"Local Dirt"
—Public affairs
Informs, educates and inspires its listenership through interviews, current events and news about what's growing on in our agriculture community

6 – 7 p.m.
"KDVS Radio Theatre"
—Radio plays
Original locally produced and classic audio plays

7 – 8 p.m.
"Aggie Talk"
—Sports
Discussing UC Davis athletics and bringing in-studio guests for interviews

8 – 9 p.m.
ODDY-KNOCKY
"Dark Continent"
—Experimental, garage, indie
A hot cup of coffee in your favorite thriftstore mug
Alternating w/
KLINGER
"Live in the Warzone"
—Punk, power pop, synth
Cheesy power pop, spazzy synth-punk and other obscuro tunes to geek out to

9 – 11 p.m.
MR. MICK MUCUS
"The Chicken Years"
—Eclectic
Fun with sound

11 p.m. – midnight
SCOTT SORIANO & THE FLOWER VATO
"Trippin' with the Rebel Kind"
—Eclectic
Scott and Larry team up for one hour of fantasticness

WEDNESDAY

Midnight – 2 a.m.
DJ HAGGIS
"The Deep End"
—Rock, international, eclectic
Forget the kiddie pool; this is music for the depths

2 – 4 a.m.
DJ E
"Single White Female"
—Eclectic
For all kandy kids, gravers, ravers and PLUR believers, this show features bumpin' bass, high peats per minute and other music to suck your pacifier to

4 – 6 a.m.
POSH & GINGER
"The Showty Show"
—Rock, folk, electronic, indie
Two girls play music that we like and are discovering

6 – 8:30 a.m.
SNAKOB
"Snakes and Ladders"
—Eclectic
It's like your favorite mixtape on the radio

every 20 minutes? Then try KDVS!

8:30 – 9 a.m.
UCRN Public Affairs

9 – 9:30 a.m.
"Planetary Radio"
—Public affairs
Each week visits with a scientist, engineer, project manager, advocate or writer who can provide a unique perspective on the quest for knowledge about our solar system and beyond. We also showcase regular features that raise your space IQ while they put a smile on your face.

9:30 a.m. – noon
DJ Dan
"Full Disclosure"
—Eclectic
A good deal of rock, punk and indie as well as jazz and some other stuff

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
JACQUES RENAULT, GORDON COLE
"Leland Palmer"
—Eclectic

2:30 – 4:30 p.m.
DJ OPHELIA FOREALIA & DJ BLONDE
"Math Robot"
—Electronic, rock

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
ANDY JONES
"Dr. Andy's Poetry & Technology Hour"
—Public affairs
Talk about poetry and technology with frequent guests

6 – 8 p.m.
DJ MUCKY
"Bear Is Driving Car!"
—Eclectic
Big American Party! Everybody Disco Dancing!

8 – 10 p.m.
CHRIS KILLIMANJARO
"Post-chastity Blues"
—Experimental beans
All along the Bible Belt
Alternating w/
DJ RUBY
"Faint of Heart"
—Rock, indie, electronic

10 p.m. – midnight
DEPUTY BOOMER
"Erik's Aural Extravaganza"
—Hip-hop, experimental
Raw shit
Alternating w/
DOG TONES
"Thee Funk Terminal"
—Hip-hop, jazz, electronic
Bumpin' beats to make your subwoofer howl!

THURSDAY

Midnight – 2 a.m.
BRIAN ULYSSES
"The 10-4"
—Rock, punk, indie, dance

2 – 4 a.m.
MJA.K, MYK BLAUUW, LALA FRE$H
"All Things Fresh"
—Hip-hop, R&B, soul, funk
We are hip-hop. So hip-hop is dead. Then we about to die tonight

4 – 6 a.m.
VINO
"Un Copo de Vino (A Glass of Vino)"
—International, eclectic
Unveiling a culture through the intertwinement of Brasilian and American music, buildings towards a new musical idea

6 – 8:30 a.m.
DJ SHEIN
"Community Service"
—Eclectic
Theme of the show changes every week; for example, one show will be rock, one will be jazz, etc.

8:30 – 9:30 a.m.
CHIRAG SHAH
"Underground Public Health Advocacy"
—Public affairs

9:30 – 11 a.m.
JULIAN
"New Rules for Steelheading"
—Garage rock

11 a.m. – noon
DJ TANGOSAURUS REX
"Eclectricity"
—Hip-hop, reggae, electronic

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
CHRIS
"The Senescent Spectacle"
—Eclectic
Alternative approaches to listening, exploring the gap between music and noise, sense and senselessness

2:30 – 4:30 p.m.
DJ END-STOP
"(Life Is) Full of Possibilities"
—Pop, electronic, indie, folk
Music to daydream to (unless you're already taking a nap)

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
DOUGLAS EVERETT
"Radio Parallax"
—Public affairs
Science, history, politics, current events, whatever we please

6 – 8 p.m.
RYAN
"California Police State"
—Eclectic
Mostly brand new releases
Alternating w/
TODD
"Hometown Atrocities"
—Pop, rock, eclectic

8 – 10 p.m.
MEGAN
"Chicks & Cars"
—Rock 'n' roll, psych, folk
Hormone-riddled adolescents making music about their obsessions in primal fashion

10 – 11 p.m.
FUZZBOX FLYNN
"Coexistence of disparate elements"
—Eclectic
Punk, DIY tunes, New Wave, no-wave, minimal electronics, improv, absurd progressive rock, kraut, dancey junk, peculiar music of today's world

11 p.m. – midnight
"Live in Studio A"
—Eclectic
Live performances by local and touring musicians

FRIDAY

Midnight – 2 a.m.
KEVIN CORCORAN & VANHA LAM
"Topography"
—Experimental
Spatial and temporal studies in sound: concrete and site-specific investigations take form where composition and improvisation intersect

2 – 4 a.m.
JAI MA
"Viva la Revolucion"
—Eclectic
Sociopolitically charged music

4 – 6 a.m.
DJ ROBBIE & DJ PEPE
"The Cutre Hours"
—Eclectic
You never know what goes through our minds, much less what we're going to play

6 – 8:30 a.m.
JULIA
"Nocturnal Knock Turns"
—Eclectic
Dream symbols, sleep gurgles, nightmare ivy traps, dried drool and eye burgers

8:30 – 9:30 a.m.
JESSICA
"Neoisms"
—Public affairs
Interviews with mainly Davis residents. Topics such as Cuba, religion, philosophy, organizations & upcoming events are discussed. Listener participation is encouraged

9:30 a.m. – noon
DJ JUDY & MR. SHANKLY
"Danky Means Delicious"
—Folk, indie, electronic

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
DJ BRENDA
"Sin Fronteras, Without Borders"
—Latin, folkloric, rock en español
Mix of Latin genres without borders/Musica Latina sin fronteras

2:30 – 4:30 p.m.
THE ORGONE ACCUMULATOR & THE COLONEL
"Supra-aural Sounds"
—Eclectic
If round is a circle and circles can't go outside themselves, then they need to expand to progress. The sounds of this show will expand

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
RON GLICK & RICHARD ESTES
"Speaking in Tongues"
—Public affairs
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 – 8 p.m.
MICHAEL LEAHY
"Cool As Folk"
—Folk, sing-songwriters, acoustic, indie
Songs speak

8 – 10 p.m.
CHARMIN ULTRA & xWIGGLEYTOUGHx
"Middle School Friends"
—Heroine chic

10 p.m. – midnight
PIRATE & BLASPHEMER
"Is That Gravy I Smell?"
—Metal, punk, hardcore
Metal, hardcore, oldies, showtunes, party anthems and insults

SATURDAY

Midnight – 2 a.m.
BLASPHEMER & SCARECROW
"Raise the Dead"
—Metal, grindcore
Black metal, death metal, grindcore and ambient horror

2 – 4 a.m.
ARIOCH
"Apocolypse"
—Metal, dark ambient
Old-school/second-ware-themed black metal, with the occasional dark ambient and death metal

4 – 6 a.m.
DJ BOBBY SOX
"Shimmy Shimmy Ko Ko Bop"
—Eclectic

6 – 9 a.m.
BIG DAVE
"Buried Alive in the Blues"
—Blues, rock, folk, jazz
New and old, national and international

9 a.m. – noon
BILL WAGMAN
Alternating w/
ROBYNE FAWX
"The Saturday Morning Folk Show"
—Folk

Noon – 2 p.m.
DJ MARKUSS & TESSA MAE
"The Prog Rock Palace"
—Progressive rock, jazz

2 – 4 p.m.
KRISTIAN
"Are You Being Served"
—Eclectic
Bitchin' tunes

4 – 7 p.m.
GIL MEDOVOY
"Crossing Continents"
—International
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 – 9 p.m.
MR. FRANKLY
"Mostly Rock"
—Eclectic
Alternating w/
JEFFREY FEKETE
"Today's Aberration Tomorrow's Fashion"
—Eclectic
A multi-genre excursion through the newest arrivals to our library

9 – 11 p.m.
TROTSKY
"Crimson Airwaves"
—Punk, thrash, hardcore
Plenty of proletarian power violence, pop punk, thrash, crust, grind and hardcore

11 p.m. – midnight
JOE FRANK
"The Joe Frank Show"
—Crazy narratives

2008 UCD Baseball and Softball
KDVS Broadcast Schedule
Baseball
3/7 vs. San Jose State 2:00PM
3/8 vs. BYU 10AM
3/25 at St. Mary's 2:00PM
4/9 at Stanford 6:00PM
4/19 vs. Cal Poly (Picnic Day) 1PM
5/4 vs. Long Beach State 1PM
5/16 vs. UC Irvine 2:30PM
Softball
2/24 vs. Cal State Bakersfield
vs. Providence
Doubleheader Noon
3/26 at Stanford Doubleheader 5PM
3/29 vs. Long Beach State Noon
4/5 at Pacific
Doubleheader Noon
4/20 vs UC Riverside Noon
Games and Times are subject to change

Dance the night away to the tunes of a KDVS DJ!

Dim the lights and let the sweet music of your favorite KDVS DJ take you back, forward or sideways. For more information, contact the KDVS Publicity Department at publicity@kdvs.org.

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You've Gotta Hear This Record!

Record Reviews from Your Favorite KDVS DJs

Diet Cola
Diet Cola
(Army of Bad Luck)

Each song makes me anxious, especially while playing Donkey Kong and the neighbors run around upstairs. This blown-out synth punk is akin to S.I.D.S. but with female vocals that remind me of Lost Sounds and Black Sunday. The first track, "Early Learning," reminds me of S.I.D.S.' b-side "6 ft. Tall Wind Up Doll" but with more intensity to make you dance from the nervous energy this'll create. Screw energy drinks, pound Diet Cola!

This release is a four-song 7-inch on white vinyl with a CDR of all the tracks. Get two stereos so you can play each simultaneously and crank the mutha up!
(myspace.com/armyofbadluck)
(myspace.com/dietdietcolala)

Finally Punk
Primary Colors
(Army of Bad Luck)

I'm excited for the current weather change with more light for me to be on my bike and anticipating barefooted BBQs, beers and records spinning in the background. This is what I feel when listening to Finally Punk, an all-female outfit in the likes of Bikini Kill, Mika Miko and Kleenex/Liliput. I feel foolish thinking this was their first release — there are three prior — but for first exposure, the *Primary Colors* EP is a good starter, holding eight songs to take your fancy. The title song and "Boyfriend Application" both favorably get stuck in my head for at least a day.

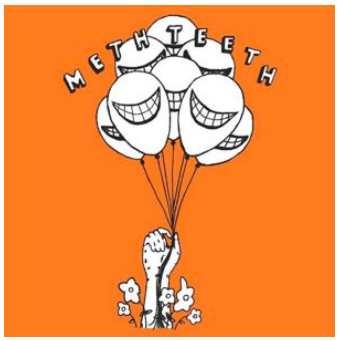
Have a look at their MySpace for a video of a live performance, and I recommend clicking around to find a video of "Missile" for fine entertainment. The EP is white vinyl with a CDR enclosed, which means I can loop the cd while playing Donkey Kong!
(myspace.com/finallypunk)

Mayyors
Marines.com
(Waste of Oil)

This is the single I've been waiting for, and I already want more. By their second performance I was disappointed that I would have to wait what has now been six months before I could play anything of theirs on the air. A week prior to this release and their single release show, a Jay Howell animation taunted with the a-side of this single as the soundtrack (view at punksgitcut.blogspot.com). That's also the only sound you'll hear online as these guys keep it minimal outside their live performances.

This single comes in a black sleeve with a black card front and a black label on black vinyl. Buy directly from the band to know it's theirs. Catch them live if you want to hear them, as it is the best way to hear them since this band is about playing awesome music to knock you out.

—Oddy Knocky



Meth Teeth
7-inch EP
(Sweet Rot)

As a trio spread across three cities, the Portland-based Meth Teeth are barely able to convene for practice or performing, but their first 7-inch EP on Sweet Rot Records shows sublime songform and compelling chemistry nonetheless. With Kyle from Leper Print and Artificial Limbs and an ex-Swimmer in the fold, surely the band's bloodlines would seem to promise a lotta rambunctious rollicking, but Meth Teeth go the other way with wisened bluespunk minimalism.

The old-timeyness and backporch intimacy is palpable, especially when their twang and jangle achieves some appreciable beauty, but when Meth Teeth really starts cracklin', they're rather punk and plenty stout. The recording is somewhat marred by a pervasive tape-moan, but the songwriting, the playing, the singing all win out in the end. Meth Teeth are vinyl-ready when they get that extraneous sound eliminated. Fans of both the Country Teasers and Oh Sees should keep an eye on this band.
(myspace.com/methteethmusic)
(myspace.com/sweetrotrecords)

Talbot Tagora
Sleepy Heads
(self-released)

On their self-released *Sleepy Heads* cassette, Talbot Tagora toned down the sharpness of the arty angles and attacking edges so evident on their first earlier efforts. As much as it is lazy to say it, "The Intelligence meets Abe Vigoda" is perfectly accurate to describe their *Volcano Girls* CDR in 2006 and their "Catface" 7-inch EP from spring 2007.

But on *Sleepy Heads*, Seattle's youngest artpunk phenoms conserve energy effectively, stripping their music down to a skeleton of scraping guitars and motorik beats while avoiding the languid dullness that's prone to set in at this pace and level of starkness. Talbot Tagora keep it lithe and lively enough to splice cool little bits of noise and eccentric audio into the gaps between tracks, and it all seems too fitting. Even a short sprint of their usual sharp angularisms is cleverly integrated.

They were already a fantastic band, but despite the rush-job to get this out in time for their summer tour, this is astounding proof of their maturation process.
(myspace.com/talbottagora)

Inca Ore
split cassette
(self-released)

There's no dearth of CDRs and tapes by female improvisers, moany-droners, and pixie-like chanteuses who rely heavily (if not entirely) on their own voices. It's been worsening as the field of wannabe-witches grows more profuse. But my favorites are sorceresses who still connect with the punk ethos from their first fledgling bands, and thus they transcend far beyond "New Weird America" and its trappings of self-conscious neohippie-fakedom. They make music that is wonderfully weird and still so primal.

Inca Ore has shown a lilting and bewitching side on her 2005 debut *Brute Nature vs. Wild Magic* LP for Weird Forest and a wilder, freer, noisier side on her 5RC follow-up in 2006, *The Birds in the Bushes*, but in one sidelong improv piece on her half of the split cassette with Leslie Keffer, Eva Inca Ore has succeeded in presenting both of her facets together in dazzling form. Beauty strokes your cerebrum, sending imagination soaring, but when the hellraising ensues, you're still fulla wonder. It's a wild, thrilling ride. Unlike Inca Ore's extroverted brainrush, Keffer's side is a brow-furrowing voiceless drone epic of inward turmoil. I wanted to turn it off but couldn't. Maybe it's something like a chemical-induced compulsion. Truly a bammer sesh with a stench of meth cookery. Best of noise tape of the year, and beautifully packaged (as usual) by Cherried Out Merch.
(cherriedoutmerch.blogspot.com)

U.S. Girls
Introducing...
(self-released)

U.S. Girls is solo weirdpunk sorceress Meghan Remy from Portland. The first time I met her, I'd just seen her play guitar in Hux, one of the most discordant bands I've ever seen. For her sheer joy and reckless abandon, her mangling of guitar was incredible to watch. After Hux imploded, she picked up drums with zero experience for Hustler White and immediately became

an imperious basher, single-handedly boosting the band's threat level. Recently, she played with sprawling psych bombardiers Me Con, again providing a threatening edge with her relentless minimal bass lines.

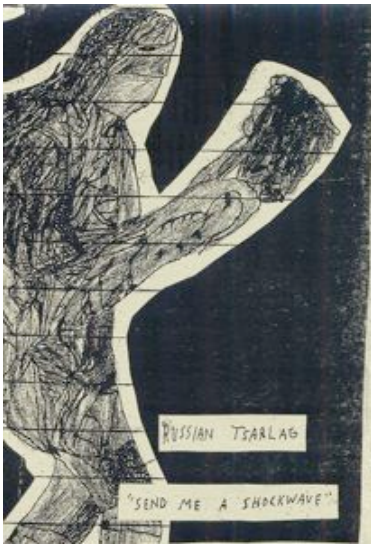
Even as unmusical (by objective standards) as Meghan is, she has achieved a singular voice in every band she's been in, and she has always succeeded in making those bands more awesome than they would've been without her. So why is her first release as U.S. Girls a surprise to me at all? Maybe it's because she is at her *most* musical as a singer. Whether sweetly cooing or clamoring, she sounds fascinating. *The Introducing...* CDR is an album-length stunner of strange drone and lo-tech klingklang which takes turns sometimes, and other times happens all at once while smartly avoiding clutter.

Meghan has been a close friend and admirer of Eva, and you can hear a little touch of Inca Ore's wild side in U.S. Girls. A Kinks tune is totally turned out, but as the most ardent Boss fan I know, she was very loving and careful on her rendering of a Springsteen song. A 12-inch release on Siltbreeze is in the works.
(virb.com/us_girls)

Leaders
Synthesizer Sketchez & 4-Track Demos
(self-released)

Finally, the Leaders are synth-laden weirdpunkers from Portland who are related to Meercaz via Muzz Delgado, formerly of The Observers and about half a dozen other bands. They've just unleashed their *Synthesizer Sketchez & 4-Track Demos* CDR. When Leaders do the short, fast and loud thing, they are 100% punk, soaked in snot and sneering sarcastically like Rock Bottom & the Spys. "Bad News Bitch" is like a marvelously mean and nasty rewrite of Freestone's classic "Bummer Bitch."On the longer, slower, more experimental tracks, Leaders take a much better stab at eight-bit psych-rock than anything on disc two of the Todd Tamanend Clark retrospective on Anopheles.

There's an authentic-sounding proto-ness to the band which makes it sound like a late-'70s/early-'80s American "cassette underground" time capsule opened up to reveal some seriously arcane music. This CDR is the definition of "weirdpunk" to me.
(myspace.com/sawtoothampthesquarewaves)



Russian Tsarlag
Send Me a Shockwave / Cassingle
(Bonescraper / Greentape)

Messy tape-noise is part of the appeal for Providence performance artist Russian Tsarlag, however. Formerly Russian Tsarcasm, the one-man-band of Carlos Gonzalez (also of Byron House, Dynasty and a buncha other noise-barrage-thrashers) has kept the same distinctive formula since appropriating the obscure slang otherwise known only to an inner circle of Sacto/Davis friends of Sexy Prison.

Russian Tsarlag sounds so mucky and submerged that it is instantly unlistenable to most, but if you have patience with it, you'll discover that there's actually a rather deft touch to the production. On the *Send Me a Shockwave* cassette from Bonescraper and the *Cassingle* from Greentape, the tape-noise is a complex cocktail of warm hum and trebly hiss which dominates over the most minimal guitar-strands and feeble percussion imaginable. It is impossible to distinguish if any other instruments are evident on purpose or as residue from the sourcetape's successive recordings and over-recordings.

The chief characteristic of Russian Tsarlag is Carlos' strange spoken-word lyrics, delivered deadpan and ponderously plodding, single-handedly carrying a necessary hint of melody and driving the rhythm. It might also drive you crazy. The vocals sound like they're layered five or 10 times over each other to create a chorus of Carloses, each monitoring his respiration as if in some breath exercise, and each barely more than whispered. These sound like voices of an alternate consciousness creeping into your foreground of thought, perhaps like the subtle onslaught of schizophrenia. Really, fucking weird!
(breakingworldrecords.com/bonescraper.html)
(freewebs.com/greentape)

—DJ Rick

No Kids
Come into My House
(Tomlab)

I LOVE P:ANO! I LOVE P:ANO!

If you've ever heard my radio show, you know this because every week I pledge my undying love to them. Sadly, I don't know if P:ano is going to collaborate again, though they didn't fully rend my clothes and heart by announcing a break-up. In the meantime, No Kids (Julia, Justin and Nick of P:ano) just released a new album which has super great stuff you have to hear!

1. "Great Escape" = This is probably the most reminiscent of older P:ano tracks with its serene melody and soothing male vocals; it makes me want to find blankets, cocoon up and weep just a tad.

2. "Halloween" = We border on corny bits here, but it is fun to dance around to as No Kids harmonizes at higher-than-normal pitches. You never know what the next turn is going to be with this track, and what the heck is being looped in the background? It sounds like someone playing a bamboo wind chime with a cardboard tube!

3. "The Beaches All Closed" = Why does this make me think of R&B jams mixed with…with…a string box? I'm pretty sure that is what it is.

4. "Bluster in the Air" = Indie R&B — did I not get the memo? It holds its own, so I can't fight it!

5. "I Love the Weekend" = Yay, piano usage! Definitely interesting and fun to listen to! Don't forget the cheery wind instruments, either — I strongly believe No Kids is best when rockin' out to clarinets and the likes (you are super awesome, Julia, for having such a way with the clarinet). However, I got so caught up in the instrumentation that I have no idea what the lyrics were — that will come with time.

6. "Four Freshman Locked out as the Sun Goes Down" = A little barbershop quartet action, anyone? Here's your big shot — this track can be adopted by you and your favorite three like-sexed companions before the town's next talent show.

7. "Old Iron Gate" = A super well-arranged pop song. And by well-arranged, I mean "how many different noisemakers did they sardine into one room yet *still* avoid sounding like a drunk New Year's Eve bash?" I'd invite them to any party of mine.

8. "You Look Good to Me" = This song doesn't pack the same catchy vibe as other No Kids tracks, but the horn usage really reminds me of the mellower late-Beulah days. But then again, all horns make me think of Beulah, just as all roads lead to Rome.

9. "Listen for It/Courtyard Music" = In all honesty, I'm not really a fan of the weird synthy keyboard action here. What redeems it for me is the awesome way the male and female voices transmogrify into an electronic noise. Hot like Whoa!

10. "Dancing in the Stacks" = Ah, they're bringing it back down, a really mellow song with some beautifully lulling lap steel.

11. "Neighbor's Party" = Did I say they were bringing it back down? Fooled you! The falsetto is back with the innovative pop arrangements in a seriously great way.

12. "The Puddle" = Okay, this time they really are calming down for the end of the album. A real sweet track to placate you and help start your nap.

I opted to look the album track by track because that is how I approach it — there are so many ups and downs on this rollercoaster of an album that it was like experiencing a bipolar year mushed into 41 minutes. I don't know about you, but I get a little too involved with my music to willingly traumatize myself like that.

Do yourself a favor and listen to each track individually and don't try to listen to the whole album until you're familiar enough to hum along with each song. Or, (dare I suggest it?) you might even try listening to it on "random" where the odds that the sadder songs will be grouped are a little higher than if you rely on the pre-selected order. Believe me, "Come into My House" is well worth the modifications I suggest.

A fun side note: DJ Sister saw No Kids play at South by Southwest and was trying to call me during it so I could hear the beautiful sounds they were making, but her phone was fussy and wouldn't work, so she paid the man she was standing next to $1 to use his phone and call me. I texted the man "Beautiful!" to express my appreciation and later learned that he is the owner of Tomlab. I feel a little sheepish, but I still want to text him how awesome I think his label is.

Catch No Kids playing at the Independent in San Francisco on Apr. 11. Whee!

—Maggie Cat

Kinski
Down Below It's Chaos
(Sub Pop)

This is the latest release by the Seattle post-rock group on the Sub Pop label. I first discovered this band through their split with the Japanese experimental psychedelic project Acid Mothers Temple, and liked their stripped down version of rock instrumentals. Not to say all of their songs are instrumental, but it is definitely a 30/70 ratio, with tracks on this album clocking in at anywhere between three and nine-plus minutes.

"Crybaby Blowout" gives you a good feel for the rest of the album: solid, simple rock jamming. "Passwords and Alcohol" is the first track with lyrics, (though not many). "Dayroom at Narita Int'l" delivers such lines as "Standing over the ocean/ Toothbrush in hand" and also the album's title.

Things start picking up in terms of quality with the long instrumental "Boy, was I mad!" which starts out quiet (like many of the tracks) and slowly builds to a chaotic end. "Argentina Turner" is a shorter song with a contrastively quieter feel, with a beat that slowly trudges its way through to the end. "Child had to catch a train" kind of interrupts the awesomeness, but the added organ here is a nice touch.

Then, Kinski takes a decidedly different turn with "Plan, Steal, Drive," which is much, much lighter than any other track, and its use of reverb gives it a shoegazey feel. Then, they go back to their guns with "Punching Goodbye Out Front," a basic rock song with pretty much three chords, with no hint of the earlier track until you hit the bridge. They end things with the longest track, "Silent Biker Type," a nine-minute-plus jam.

Overall this is a solid offering from Kinski, especially tracks 4, 7 and 8.

—DJ Kelp

Two Gallants
Two Gallants
(Saddle Creek)

The indie folk-rock duo is not something new to this world. That said, Two Gallants produce one of the freshest takes on the genre since Devendra Banhart popularized his brand of freak folk, largely due to the band's lack of audible debt to '60s acid folk. Much has been made of the band's foundation in early 20th century Americana, and with good reason.

Adam Stephens' guitar picking and vocal stylings are modeled on such forbears. The band does an excellent job of marrying these influences to some good-old-fashioned punk aggression and catharsis and they sound like little in recent memory. Instead the band recalls the rootsy alternative rock of the '80s and early '90s, when a series of bands staged a largely successful fusion of Americana with punk's passion and fury. The distinctive sound of guitar-picking driven by punk drumming is similar to that of the Meat Puppets, while Stephens' gritty whine is an authentic folk take on the countrified inflection that was so popular in that era's underground (that in a very different incarnation was made famous by Kurt Cobain).

The songs are cathartic and earthy, often dealing with ruined relationships and the resulting attempts to displace their pain. Their sound and subject material mines similar territory to the Mountain Goats, and like the Mountain Goats, Two Gallants' songs only get better with successive plays. In "Reflections of the Marionette," Stephens' exclaims, "and see, you're just a one-man show," verbalizing a motif that carries through the album. The video for "Despite What You've Been Told" depicts a day in the life of a sad clown who entertains children on the street corner. While this doesn't match up literally with the lyrics, it echoes the self-loathing implicit in and knowing abuse of idle entertainment as a distraction from heartbreak.

Two Gallants' self-titled third album sounds both authentic and new and writes a bracing set of songs that, through their pain, doubt and anger, are ultimately life-affirming.

—Mad Max

Want to submit your music to KDVS? Here's How!

1. Package up your recording (CD, vinyl, tape, minidisc) in an appropriate box or mailer.
2. Send to KDVS, 14 Lower Freeborn Hall, Davis CA 95616, care of Music Directors (or for specific genres: RPM, international, folk, blues, jazz, experimental, metal, punk, Latin, reggae, electronic).
3. Check online playlists and the weekly Top 30 at kdvs.org to see if it's been added and played!

Poetry and a Collage by David D. Young

Black Art Stacks Sunday, Mar. 9, 2007

Freneticism forever (as a philosophy) seems
downtrodden. Waking Up, beginning... yet
quite lost with dirty eyes. Crud-
crap creeps out of them.
Wayfaring Stranger
escapism is but a label
within our petulantly
strange society called
america. Overdone
Mechanizer
straightens the
whole thing up

Sofie's Art Show

zone aspect life;
forever notions running the quagmyre,
quickened insistent in a meandering joy,
a basis on which to go on living.
triumphant in the tried triumvurate;
escaping the beacon which forever
shines.
farce stasis wave stays so staid &
ye collaberate on an endevour-window.
the girl comes in beaming with light;
stolid arrivers sing.

David hosts "Upper Words" every Friday morning from 9:30 a.m. to noon.

Realm Shrieks: Music &

Free Jazz (A poetics

by Brian Ang

Ornette Coleman
worked as an elevator man
in LA studying music books
at night. His early efforts
garnered only hostility
until he met comrades
Cherry, Haden, and Higgins,
then seemed to be born
fully formed, posing
with his sax beneath
The Shape of Jazz to Come.
He shattered straight bop
harmony (to break
the chord change,
that was the first heave
moving Trane closer to *Ascension*
and reaching the ears
of Dolphy and the double quartet,
each bringing his own style (a field
that anything can come into
"Free" lifted to new spaces,
soloists led dialogues,
others framing to sup-
port, push, punct-
uate, taking melodies
wherever they felt (move, instanter!
Coleman, with his wailing alto, proclaimed:
This Is Our Music.

Brian hosts "Farewell Transmission" every Sunday evening from 5 to 7 p.m. He is a poetry student at UC Davis and won the Pamela Maus Contest in Creative Writing for Poetry, UC Davis' undergraduate award, in 2008. E-mail him at brianang@kdvs.org.

KDVS Merchandise!

New T-shirts

KDVS is unveiling three new shirt designs, but you'll have to pledge for them during our fundraiser, April 21 to 27! Go to fundraiser.kdvs.org to see the designs and pledge.

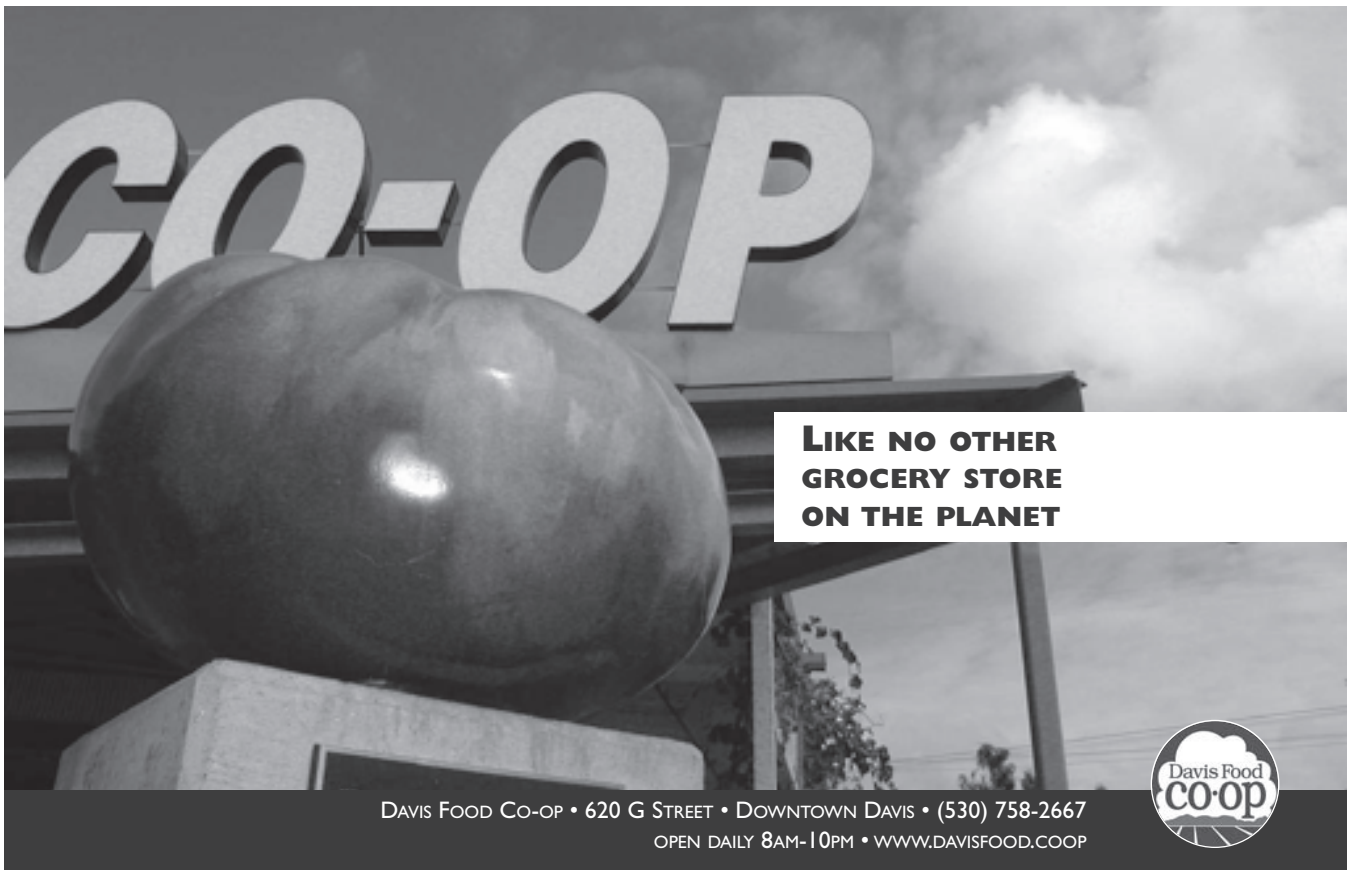
Bottle Openers

$2 postage paid
choose: blue, green

Buttons or Stickers

$1 postage paid

Make checks payable to KDVS-FM. Send check or cash to KDVS c/o Publicity, 14 Lower Freeborn Hall, Davis CA 95616. Questions? E-mail publicity@kdvs.org.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Religious Oppression, Political Censorchip and the Black Metal Lifestyle

an interview with Nergal from Behemoth by Blasphemer

Nergal is the founding member of Behemoth from Poland, a band that has progressed from their black metal roots evolving into a new genre of metal. The following interviews were done in person after their set at Ozzfest in Sacramento (Sept. 17, 2007) and before their show at Slim's in San Francisco (Oct. 29, 2007).

OZZFEST

Nergal: I hope you enjoyed the show.
Blasphemer: Of course! It was great.
N: It was fun to play this show. I think it's the best show of Ozzfest so far. I'm happy.
B: So, *The Apostasy* comes out today. Could you tell me a little bit about the meaning of the title, and about what it represents?
N: The Apostasy stands for who we are as people, as individuals, and it also stands for our attitude, our music. The term stands for rejecting ones religious beliefs, political beliefs, whatever. I find its rebellious context and rebellious foundation is essential. Behemoth has always been about rebelling against things. I think that's what this genre is all about, black metal, death metal and extreme metal, especially. It's so anti-fucking-any kind of oppression or limitations. So I think it's a perfect title. It kind of sums up this band and it sounds epic, and I think it perfectly reflects the vibe within the album, the lyrics and everything.
B: There's definitely been an evolution with Behemoth, from black metal to now being "Behemoth."
N: You know, you can't hide it, man. That what it is, that's what it brought us to. What can I say? It's been like 17 years now. It's gone by so fast, like a flash of light, crazy. We are here and we are in a great place. We are really happy about the whole crazy trip with this band — eight albums, lots of changes, lots of lineup changes, lots of tours, great tours, bad tours. We're lucky enough to tour with great bands lately.
B: How do you like touring the States?
N: I love it. Lately I've found it easier than touring anywhere else. Of course you need money to tour in comfortable circumstances, and we kind of earned that. We did some crazy tours with *Demigod* in a van — eight people in a van in January, no fun, man. With $200 a night it's hard to make it, but you have to do it. You have to earn your way to the next level; I don't want to say the top level, but we are definitely on the next level with this album and tour. I don't want to get things handed to me you know.

It took us a lot of effort, but then we are also very lucky too. There's millions of bands waiting in line. We have a good label and work with cool people; we made friends with people who work for us, which is essential. So if you work with your friends, it is easier to get anywhere.
B: Have you been able to quit your shitty jobs?
N: To be honest, I've never had one. I'm 30 and I've never had a regular job. I've had part-time jobs three times in my life,

Continued on next page

and that's it. I was lucky enough when I was graduating from my university, Behemoth was becoming a pro band at the same time, so when I graduated I was able to make my living making music. I never planned on that; it's something that happened, and I'm very fortunate to have the best job on earth. This is the best thing you can do — tour around the globe, meeting cool people, playing with killer bands. I see a lot of advantages playing with this band.

B: But it's not about the money.

N: It's never been about the money. But of course money is important now, if we want to take it to the next level. We need the right budget. When I go home I want to be able to pay my bills and have some money left in my pocket to take out my girl for dinner or something. I don't want to live like a rat. I want myself and my guys to focus on music only. When they go back home I want them to spend time with friends and family, chill out and get ready for the next tour. That's the way it should be.

B: Has the pit caught on in Europe?

N: Yes, you see it a lot. France, for instance, is crazy. Some countries are more mellow, some countries are more crazy, but definitely the U.S. crowd is the most furious.

B: How about South America?

N: Oh yeah, we toured South America, it was crazy too. I loved it. The people there seem to be so thankful, so grateful. We did our first and only tour there two years ago and it was awesome — an unforgettable thing. And then the Latin women, that's another thing and another story.

B: In Poland, we always here about how oppressive the religious state is there.

N: Yeah, it's getting worse and worse.

B: I'm surprised there isn't more black metal coming from Poland. Is it there and it's just being suppressed?

N: The black metal scene in Poland is not really that big. Mentally we are doomed to be Catholics; it's our history. We have this huge fucking weight on our back, and we can't for some reason get rid of it and free ourselves from the bullshit. I think it's bullshit. Any religion is useless, it's hypocritical. In Poland we have these religious people and they have these fascist views and they're really aggressive in their views. They don't just live their lives and let others live theirs.

B: They are trying to influence and convert everyone into slaves.

N: They expand. It's a complex situation. I don't feel comfortable talking about it. I'm so anti this. I'm not happy about the place I come from. Especially these days with the politicians we have. Fuck it, fuck them — I'm happy I'm here.

B: Is it true they are trying to ban all black metal shows in Poland?

N: I don't know — there's people who don't know what they are doing. They fight, but they don't know their enemy. They fight with Satanism, but no one has given a definition of what Satanism is, so fuck them.

B: What do you think of organized Satanism and the Church of Satan?

N: I'm not a fan of any mass-orientated organizations.

B: It seems to go against the whole point.

N: Exactly. Satanism stands for individualism, but everybody has their own opinion. I'm not here to force my opinion or definition on anyone. I'm not a fan of this, but then if it goes against the established religion, I think it's okay. Whatever makes people think, whatever makes people question laws is good. It's nothing for me, but I'm not against rituals. I do my daily rituals and I consider them magical, but I don't need candles to do them.

B: Who's nailed the most haggard skank on the road?

N: I'm not supposed to reveal any names here.

B: I'm just going to say it's the drummer, because it's always the drummer.

N: No, it's the total opposite in this band. The drummer is a fucking saint! I'll give you a hint: It's not the drummer (as he nods toward another band member).

B: How has the Radio Rebellion tour gone so far?

N: Better than expected. Compared to the first headlining tour, it's been smooth. Good turnouts, very diverse crowds, fFrom kids to old people, hardcore to death/black metal people. It's definitely a great tour, like the perfect headlining tour.

B: How was the rest of the Nazifest a.k.a. Ozzfest?

N: Actually, people tried to warn me before Ozzfest that it would be a Nazi camp. Everything has been super strict, but we did meet the nicest crew and staff, no complaints. It was a great tour and great exposure for us. I'm happy we did it because it helped us out a lot in the States. There were some so-so shows, but most of them were killer. It's a different crowd — more of a mainstream-oriented tour.

B: How was the European tour with Aborted and Kataklysm?

N: Great. Again I was expecting less than we got. Kataklysm did great in the German markets — Germany, Austria and Switzerland. We did great in the other markets. Belgium sold out, Holland packed, Stockholm and Gothenburg sold out, killer tour with 400 to 600 people every night. Everyone was happy.

B: Isn't it funny that Germany has the strongest metal community, yet they are the harshest when it comes to censorship and things?

N: For us, Germany is not the strongest market, so I can't give you an opinion on that. Metal is super strong there and, based

on all the summer festivals and number of people going to them, it's massive.

B: You guys are on pace to tour more than on *Demigod*. Is it better this time around?

N: Yes, it is because the band can ask for more and get it. I'm sorry to say this venue is too small to do our full stage production. Yesterday we had these huge inverted crosses that looked like they were on fire. We brought some extras, cool stuff we didn't use on the *Demigod* tour. So, yes, this is definitely a higher profile tour compared to Ozzfest and Europe. On the Polish tour, most of the venues were sold out, which is awesome too.

I have to say I really didn't expect that much improvement. I thought we would be the same size band, but apparently after *The Apostasy*... The whole *Demigod* touring

cycle was crazy and it's definitely paid off now, but then if we put out a shitty album people wouldn't be so interested in coming out to see us. But *The Apostasy* turned out to be a good record and got massive feedback. Again, better than I expected — not that I have low standards, but I always expect less than I get.

B: I heard there were some troubles back home in Poland for the tour, that there were certain people trying to ban you from playing.

N: Yeah, I don't want to do any promotion for those worthless scum. We are getting a new government in a week and I cross my fingers for a better future for my country.

B: Is Poland coming out of the "Dark Ages"?

N: Poland was ahead of the Eastern European countries, but still... Like the last 20 years has been a massive improvement, especially economically. We simply just got richer, more money, bigger houses, nicer cars, but I'm not sure the mentality really followed that. So I'm just judging by the reactions, to what we do, for instance. We still lack open-mindedness, we have a lack of flexibility in different matters. It's still a very narrow-minded country. I think there is huge potential there, but something doesn't click. But then I'm not the biggest patriot, so maybe you shouldn't ask my opinion.

I'm an observer because I am traveling a lot. I'm not doomed to stay there with a shitty job, ugly wife and three kids and having no perspective or prospect for the future. I have a great job and I'm traveling all over the world. So it gives me the right distance from my homeland. I'm very critical to what's happening there but still...

B: Do you still consider Behemoth to be a part of the black metal scene?

N: I'll answer with a question: Do you still consider Iron Maiden to be a part of NWOBHM?

B: No.

N: Do you still consider Slayer to be a thrash band?

B: No.

N: You know, Maiden is Maiden and Slayer is Slayer. That's what we are aiming for. Maybe some people think we are arrogant to think this way, but with Behemoth being difficult to categorize makes it a band that's created its own unique, individual sound and I'm happy about that.

B: When did you feel like you were coming into your own and starting to create something different?

N: Not until lately, but then I always had problems labeling our music. It was probably around *Satanica*, with Pandemic Incantations, we were still a pure black metal band. *Satanica* involved new elements and styles. It became more aggressive, more straightforward. It confused some people, some of the fans left, and we got some new people interested in the band. Everything was happening very naturally. I can't say that I had control over what was happening. I always like to let it go.

B: How does it feel now that all of your hard work and dedication is paying off?

N: I have to say it's been paying off the last few years. I'm a lucky son of a bitch, doing what I do, traveling around the globe and meeting killer people everywhere and just making my living of what I love to do. What can I say, man? The answer is obvious — I'm lucky, I'm happy, but of course there is still so much to do.

B: The last time we talked you were literally on your way to film the "Prometherion" video. How fun was it to do that with Soren?

N: It was lots of fun and very spontaneous, and I think the video shows it. I think it perfectly captures the intensity of this band. The good thing is this video is different from anything we've done before and it's very refreshing. We'll be working on the next video soon. I want to do a big epic thing for "At the Left Hand ov God."

B: Do you think the kids are spoiled today with the internet and such things?

N: They are.

B: I am a veteran of the tape-trading days, and I kind of miss it.

N: Kids are spoiled with everything. With shows, too — look at how many tours there are around. That's why we care so much about the quality of the things we do. Big production on the record, the booklet, videos, you know, MySpace. If you check this stuff you see that we spend a lot of money on that because we want people to be entertained. There's plenty of bands that just do the music. We want to offer a nice combination. The music has to be top quality and honest — of course, that is the foundation — but when there is a nice combination of things it is good, and hopefully we do it okay.

Blasphemer cohosts "Raise the Dead" every Saturday morning from midnight to 2 a.m.

David Cay Johnston discusses who dines – and who picks up the tab – in America

Interview by Doug Everett

In 1995 David Cat Johnston took a job at the New York Times. His beat was taxes. He did not, however, cover the topic with tips for tax savings or reworked political pronouncement. Noting that taxation is at the core of our democracy, he examined how taxes get paid in America. His disturbing, yet fascinating report became a bestseller: *Perfectly Legal: The Covert Campaign to Rig Our Tax System to Benefit the Super Rich — and Cheat Everyone Else.*

We became aware of Johnston when he heard him on NPR's "Fresh Air" talking about his current book, *Free Lunch: How the Wealthiest American Enrich Themselves at Government Expense (and Stick You with the Bill).* In this work Johnston outlined how people get rich by having you and I subsidize their businesses (while paying much of their taxes). It was riveting radio. Newman Communications had Johnston as a client, which offered us the possibility of an interview. We were delighted to have this Pulitzer Prize-winner join us from his home in Rochester, N.Y.

RP: David Cay Johnston, welcome to "Radio Parallax!"
DCJ: Well, thank you for having me on, Doug.
RP: Your book's title comes from a saying popular among those who favor market solutions in economics: "There is no such thing as a free lunch" — in other words; somebody has to pay for a "giveaway." In recent years it seems clear that in America that "someone" is us; the taxpayer.
DCJ: We now have a system, developed largely since 1980, in which you and I pay taxes to subsidize the richest family in America — the Walton family, who control Wal-Mart. We also subsidize George Steinbrenner, the owner of the New York Yankees. We subsidize Donald Trump, the presumed billionaire, casino owner and TV showman. We subsidize a whole lot of wealthy people whom I name in the book. We provide, for example, a half-billion dollars a year in free labor to benefit Tyco, a company which, you may recall, was the center of Wall Street scandals a few years ago.
RP: I want to talk about Tyco. You talked on "Fresh Air" about this rather startling example of a whole industry getting a taxpayer subsidy: the burglar alarm industry. How does this work?
DCJ: The burglar alarm industry is phenomenally profitable. According to its own publication, 77 cents out of every dollar paid [for the service] is counted as operating profit. That is just off the chart! The reason for this is that the real costs are paid for by the taxpayer. Say you install a burglar alarm in your home and it goes off (by the way, 99%of burglar alarms are false). All a burglar alarm company does is call the police. They say, "Go check the burglar alarm at such-and-such." That is where our subsidy comes in — one that costs $2 billion per year.

Now, you might say, "Wait a minute, cops *should* respond to burglary alarms." But let's examine that. Only one house in five has a burglar alarm. Thus, 80% of homeowners pay for something that *only* benefits the other 20%. Second, it is (usually) a complete waste of time. The average police-response time for a burglary alarm is a half hour. The average burglary takes five minutes. Research by the federal government shows that having a dog, even a golden retriever, which will lick the burglar's hand, is as effective at deterring burglars as an alarm. Maybe just having a sign saying you have one is as effective. Even worse, however, is the time lost by roughly one out of every eight police officers on patrol checking false burglar alarms. It means that the police are not spending their time on more important work, like arresting people. Cops who work the burglary alarm beat arrest one-tenth as many people as cops on general patrol, which is not a highly productive area for making arrest. If you want to have burglar alarms, have one, but the taxpayer should not be providing these companies a subsidy.

By the way, that $2 billion a year in police costs are almost exactly equal to the profits of the burglary alarm industry. It is a little bit bigger than the profits, so *all* of the profits of the burglar alarm industry come from this hidden subsidy.
Rp: I really like the term that you used to illustrate such examples of upside-down economics. You call it "economic pollution." It's a term that should probably enter the national language.
DCJ: I hope so. It all works the same way as a company spewing stuff out of a smokestack or dumping toxics into a river. [[Such things] make the rest of us [help] pay the cost for operation instead of meeting them internally. We now have all sorts of companies and industries that "externalize" their costs by shoving them off on to the taxpayer. It makes those companies quite profitable and explains why (because of these burdens) Americans feel so heavily taxed.
RP: You have a great respect for market forces, but you explain that many of those who pay lip service to "the market" in reality get rich through government favors. George W. Bush is a classical example.
DCJ: I am an investigative reporter; I've been doing this for 40 years. My area of study has been economics and regulation. That is what I've largely worked on in my career. Mr. Bush is a good example of what has happened to our economy. George W. Bush owes almost his entire fortune to a tax increase that was funneled into his pocket. That money came from the use of eminent domain: getting the government to seize land he coveted — at a discounted price — for he and his partners.

In 1989 there was an oil man named Eddie Chiles who himself was 89 and wanted to sell his money-losing baseball team before his time ran out. Bush got on the phone and called a bunch of

very, very wealthy men he knew, billionaires (they included two guys with whom he had invested in one the most vicious slasher films ever made in Hollywood). Bush said, "If we buy this team, it is a really sweet deal, 'cause we'll get the taxpayers to build us a stadium, and then we can sell the team at a big profit." They held an election in this town in Texas on an odd date. Few showed up to vote, and they raised the sales tax by half a cent. The total subsidy here, according to Ray Hutchison (a friend of Bush's and husband of U. S. Senator Kay Bailey Hutchison, a Texas Republican and leading authority on municipal financing in Texas) was $202.5 million.

When the team was sold, it made a profit of $164 million [the stadium was part of the package]. What does that mean? It means that 100% of the profit reported by Mr. Bush and his partners came from the taxpayer. The market did not produce one penny. In fact, there was a loss here of almost $40 million because of the inefficiency of this subsidy. By the way, when Mr. Bush filed his tax returns he cheated and underpaid by about $3.4 million. Nothing happened to him because under our tax system, if the government doesn't challenge your tax return and a certain amount of years pass, you're no longer liable even if you should have paid more. Bush wasn't audited. The very year he would have come up for an audit was the year that IRS audited more poor people than rich people. His chances of being audited were extremely small.

RP: I think maybe he had friends in high places, too.

DCJ: Yeah, but that is not how they pick them [to be audited]. They pick them objectively, and Bush ran a very tiny risk of being audited [even without favoritism].

RP: Let's return to the case of the Waltons. You spend a lot of time in the book outlining how communities in America, are shaken down by the likes of Wal-Mart, which practices what can only be called "corporate socialism." Such companies may arrange to keep the sale taxes they generate. Let's talk about how Sam Walton and those like him get their "free lunch."

DCJ: They [may get to] keep the sales taxes — often for years don't pay property taxes. A retailer comes into some shopping center, say a Wal-Mart or Target or Cabelas or Bass Pro. They say to city fathers, "We'll build this development and it'll create all these jobs." They add; "But you have to let us keep the sales taxes because that'll pay for building our buildings." They also say, "You have to exempt us from property taxes, otherwise we don't think it's a good investment."

That means that schools, the police, the fire department, libraries and parks are not getting those tax moneys, though you can see the strain municipal governments are under to pay bills all over this country. Secondly, their argument is "We're going to increase sales, so you really aren't losing any taxes." That is what they call "tax-increment financing." But they really mean "We'd get to keep those taxes that our sales will generate." Now, do you go out and buy more diapers or light bulbs or cans of soup because a new store opens? Of course not. All a subsidy does is concentrate business in the location of a given business.

If you own Doug's Department Store across the street, you are (already) paying full taxes. You are paying property taxes. Yet you *now* need to compete with these other guys. All across America, small merchants are being destroyed and replaced by national merchants. This is *not* because they are "more efficient." In many cases, they are not. [The chains succeed] not because of the market, but because the government is *interfering* in the market, doing favors.

RP: Let's talk about an example out of your book. I had never heard of the national chain known as Cabelas, but you talked about how they were being offered a handsome subsidy by Reno. Two weeks ago, The Sacramento Bee had an insert announcing the "grand opening" of Cabelas in Reno. I'm sure our listeners will be surprised to find out that this chain averages something like $25 million in gifts from city fathers. In this case, Reno apparently offered something like *double* that.

DCJ: I don't know what the deal was at the end, but at one point in Reno they were talking about $150 million. One of Cabelas' competitors, Bass Pro, was negotiating a deal worth somewhere between $30 and $100 million for a 75,000-square-foot store. That is not that big — less than two acres. In 2004, 2005 and 2006 (the first three years it was publicly traded, and reported profits) Cabelas noted about $225 million in profits from all operations. But they cut deals to collect almost $300 million in subsidies!

I argue that Cabelas really isn't in the business of selling hunting rifles or fishing tackles. They are really in the business of reeling in subsidies from taxpayers. There is a town I write about in the Poconos, Hamburg, [Penn.,] where

Continued on next page

the 4,000 people in this small town agreed to give Cabelas a $32 million subsidy. That is $8,000 for every man, woman and child in town. A sum more than the entire budget of Hamburg, the entire city budget, for *everything* the city does, for 10 years. And of course after the deal went through, it ran out of business a local merchant, Ralph Wheaknecht, who had charged *lower* prices than Cabelas.

RP: I'd like to sound one happy note here. The well-financed effort to get taxpayers to build a new arena for the benefit of the billionaire Las Vegas casino owners of the Sacramento Kings failed miserably at the polls last year. Many had pointed out there were some pretty dubious economics in how that deal was supposed to boost local businesses. Fortunately the public was not duped.

DCJ: These deals are going on all over the country. The big four commercial sports — baseball, basketball, football and hockey — made operating profits of about $1.7 billion in 2006. They got subsidies of $2 billion. If it weren't for subsidies, the big commercial sports leagues would all be losing money overall. In addition, after subsidies are handed out teams typically *raise* prices. The average price increase in baseball has been 41%. George Steinbrenner is getting $600 million for a new Yankee stadium (that is, so far — every time there is a new study, the subsidy appears bigger). The new Washington Nationals baseball team are getting a subsidy of over $600 million. They only paid $450 million for the team. That means that you and I bought the Nationals for them, then gave them $150 million as a present for taking over the team. The taxpayers also gave to owners the rights to sell naming rights of the stadium (worth at least another $400 million over the next 20 years.) The owners didn't pay to get a team; they were paid *to* get a team, and the first thing they did was raise ticket prices, and for the seats that are most in line with the television cameras. Remember this is Washington, where there are a lot of politicians, like Sacramento. They tripled the prices [for those who would get a lot of TV exposure].

RP: Let's talk about some Washington politicians. They have *encouraged* companies to move American jobs to China. How does this work?

DCJ: Our government has a set of policies that encourage companies to move as fast as they can — their jobs, their intellectual assets and their assets offshore. When President Richard Nixon opened up China to American investment, American firms went and met with the Chinese and said, "We want you to impose a corporate income tax."

To the communist in Beijing, this was a very strange request. First of all, whoever asks to be taxed? And these are communists. They believe the state should own all means of production. Then the oil companies explained the reason: [If] they were taxed in China, they could pay less to the United States government. Indeed, because companies are taxed worldwide, U.S. multinational companies save about $7 billion a year in taxes according to studies done by Congress.

The Chinese military has long been teaching its officer corps that war with the United States is inevitable, and they have been preparing them for this war. So, what happened just a few years ago? The Chinese military, working through a front, arranged to buy an entire American industry, to shut that industry down and move all the technology, all the knowledge to China. [The technology] involves the making of super powerful, lightweight magnets (including, no doubt, ones used in the microphones we are speaking over). These are *the same* magnets that are used in smart bombs and in laser-guided missiles. We cannot conduct a sustained war without this same technology. President Clinton allowed the Chinese military (through a front group) to take over this technology. These were very high-level fronts, by the way. Two daughters of Deng Xiaoping, the paramount leader of China at the time, were involved in the deals. Clinton allowed them to buy the technology provided their manufacture did not move from the United States.

President George W. Bush subsequently allowed the Chinese to shut this down, and remove it from the U.S. physically. Senator Evan Bayh of Indiana (the company had been in his state) asked, "What is going on here? How could this possibly be good for the United States' security?" The White House would not respond to the senator, and they would not respond to my questions. The only thing they have ever said is, "We know what we're doing. Trust us, all is well."

RP: It isn't just China. You document in the book that places like the Cayman Island and Bermuda have become tax havens. Companies pretend they operate in these locations, but in reality they simply ship their mail back home.

DCJ: That's right. Back in 1990 about 1% of American corporate profits were taken in tax havens like the Cayman Islands. It is now more than 20%! What a company does is manufactures something in Vietnam, or some other place where they get incredibly cheap labor. On paper they sell to an entity in the Cayman Islands, which consists of nothing more than a mailbox. They jack up the price and resell it in the U.S., where they show very little profit. We allow this all the time. It is subject to all sorts of abuse and all of this is done in secret. The IRS knows what is going on (or thinks they do), but you and I are completely left out in the dark because we have to respect the confidentiality of "internal business decisions" by these companies.

RP: In California we are still smarting over our energy crisis a few years back. You explain in *Free Lunch* how "Kenny-Boy" Lay of Enron and others "gamed" the energy market to loot customers. Can you outline how "deregulating" the energy market got a lot of people rich by screwing customers?

DCJ: "Deregulation" has been a mantra since 1980, but there is no such thing as deregulation; there is only new regulation. Everything has rules. Your employer at the radio station has rules. Baseball has rules on how many stitches there are on a baseball. What we got were *new* rules in electricity markets. We created electricity markets designed by Enron. Half the states bought into this. But a number of studies show that these markets drove prices *up*.

The most interesting study was one done by Professor Sharosh Talukdar. It created an ideal market of electricity with buyers and electricity sellers (a computer model). The study set them begin bidding. Within 24 round prices were the same that a

monopoly could charge. Dr Talukdar readjusted his study — the same thing happened. He readjusted again — the same thing happened. He did it one more time — same thing. Why? The design of these markets, as set up by Enron, does this! It does *not* produce the lowest possible price. It is the kind of market that Adam Smith wrote about in *The Wealth of Nations*. By its design it forces prices up. [This is] because on one side generators of electricity are not required by law to sell power; yet on the other side, the distributors who run the wire into your house, the utility companies, *are* required to buy power and then supply whatever people want. There are occasions (I document in the book) where power that companies were willing to give away or sell it for $1 was sold for as much as $999.

During the California energy crisis, delegation from Oregon and Washington wanted to meet with Vice President Richard Cheney. Cheney said he would come only in the condition that no one from California be allowed in the room! The last guy to get into the room was a former prosecutor and a congressman named Jay Inslee from Washington state. Inslee ended up sitting across from the vice president whom he had never met. In this windowless basement room these congress men said, "All these little businesses are being put out of business. We have grocery stores and all sorts of other places that are having to lay people off because of these electricity prices." Cheney would hear none of it. He didn't care.

When it finally got to Congressman Inslee, he offered to show a fax to the vice president showing that the day before one-third of generating capacity in California was shut down, even though record prices were available in the market. You'd think, 'My goodness, it's winter. We're getting higher prices than in summer. You'd want to crank up every machine you got." Vice President Cheney wouldn't even look at the document. He shoved it with his hand back to the congressman, and said, "Congressman, your problem is that you do not know anything about economics." Congressman Inslee has a degree in economics!

We subsequently learned that Enron traders were bragging about how they were cheating people, selling electricity outside of California to escape price caps, then putting it back in. In the states that went for the Enron rules electricity prices have been rising faster and higher than in those states that stayed with traditional regulation (which has a lot of it own problems).

RP: Another thing I want to ask about, because I have seen this with my own eyes, is the subsidy to corporate jets. A friend of mine used to fly the Sacramento Kings around. We were in Truckee a couple years back, and noticed corporate jets out on the runway. We walked over and got a tour of the aircraft by their minders. I asked my friend later, "What does it cost for this guy from Ohio to fly out for a Tahoe golf game?" He said, "At least $20,000." You talk about a subsidy to corporate jets trips. Perhaps it not the biggest outrage in the tax game — it is still an amazing tax rip-off, is it not?

DCJ: Yes. If you are an executive with your own jet, such a trip costs say $20,000. If you are an executive of a publicly-traded company, however, and you use the company jet, the cost to you is about $500 under rules set by Congress. These rules, by the way, were passed in 1985 in the name of relief to middle-class tax payers!

You, as the taxpayer, pick up about $7,000 of that $20,000 cost. You, as an investor who's got his retirement saving in the stock of that mother company, pick up the other $13,000 of real costs. This is just *one* example of how we have all these rules that take from the many and give it to the rich. In the book I cite Adam Smith, the father of modern economics and market capitalism, *and* the Bible as sources. All through the Bible, the practice of taking from those with less to give to the rich is condemned. The Bible says, "If you give to the rich, your society will come to ruin."

RP: Your last chapter is "What to do?" How do we start? For example, as shareholders of companies where the boards (handpicked by CEOs) rubber-stamp unbelievable compensation packages).

DCJ: Everything is set by rules. We have *allowed* a set of rules that permit people who want to milk the government to run free and create for themselves an absolute paradise. There is a solution to this. The only un-American thing you can honestly say is, "we can't solve the problem." The whole premise of our country is that we will govern ourselves, we will work out solutions to our problems, and for all of our imperfections we have made enormous progress in this country over these 200-plus years.

What I do at the end is show that, based on the Constitution, there is a solution to this problem. It may not be the best solution, and readers may not agree with it, but it should get us talking about the fact that we *can* solve these problems. We can have a government that is responsive to the people — not just the moneyed people.

You have to understand that that's what has been done. The news media, in which I work, has done a lousy job of explaining what is going on. Once you know what's happened, you'll discover reading the news, listening to the radio and watching the TV, that things that just went by as inconsequential, come into crystal-clear focus about the economy. Then people can begin questioning their legislators and candidates for office. They can ask them why they are promoting public policies that, to cite Adams Smith, are contrary to the interest of the whole of the people. Adam Smith himself warned us about much of what we are seeing (in contemporary America).

We have to be careful to handcuff the "invisible hand" of the market if we see that businesses have used that hand (as it were) to unfairly put a thumb on the scale.

RP: We covered only a fraction of what is in the book. I want to note that we have talked about dozens of excellent books over the years on this show, but *Free Lunch: How the Wealthiest American Enrich Themselves at Government Expense (and Stick You with the Bill)* is one of our top choices. I think everyone should read it, then do what we did next: sit down with a copy of Mr. Johnston's prior work, *Perfectly Legal*, Then have a much clearer idea of where we stand in contemporary America — and what needs to be done.

Doug hosts "Radio Parallax" every Thursday from 5 to 6 p.m.

KDVS & Community Events

April

Tue. 4/1 Pattern Is Movement, Afternoon Brother, Weasel Walter Quartet
8 p.m. at the Firehouse
Tue. 4/1 IWRESTEDABEARONCE; Aesthetic; Man, Oh Man!!; Marjoe Gorner, Deers
8 p.m. at Club Retro
Wed. 4/2 Miller Carr & The Shalant, Matt Baldwin, Garrett Pierce
8 p.m. at the Firehouse
Fri. 4/4 KDRT Benefit Night at the Davis Film Festival
7 p.m. at Veterans Memorial Theatre
Fri. 4/4 Manacle, Planets, O Lucky Man!, Buildings Breeding
8 p.m. at the Firehouse
Fri. 4/4 Kouta & the Red Barn Roots Band
8 p.m. at Delta of Venus
Sat. 4/5 The Suga Shack feat. Semilla, The Friendly Creatures, Fu!Shang and the Jalapeno Chocolates
7 p.m. at Delta of Venus
Sun. 4/6 Dead Western, Ora Cogan, Joseph Davancens, Gabriel Saloman, Aja Rose
8 p.m. at Delta of Venus
Sun. 4/6 Art Lessing & the Flower Vato, Frank Moore
8 p.m., live broadcast from Shamans Den on luver.com
Wed. 4/9 Drew Danburry
8 p.m. at the Firehouse
Fri. 4/11 Internal Conflict, Knuckle Punk, Dcoi
7 p.m. at the Turtle House
Fri. 4/11 Whole Earth Benefit Dance Party
8 p.m. at Delta of Venus
Sat. 4/12 Apple Pie Hopes, Katie Delwiche, Connecticut
7 p.m. at Delta of Venus
Tue. 4/15 Led to Sea
8 p.m. at Delta of Venus
Fri. 4/18 Destroy Tokyo, Sunny Day in Glasgow
8 p.m. at the Firehouse
Fri. 4/18 Half-Handed Cloud, Lake
8 p.m. at the Scrambled Eggs House
Fri. 4/18 New Orleans Benefit/Mardi Gras Party
8 p.m. at Delta of Venus
Fri. 4/18 Mad Cow String Band
10 p.m. at Sophia's Thai Kitchen
Sat. 4/19 Picnic Day at UC Davis
All day at 1 Shields Avenue
Sun. 4/20 Ohioan
8 p.m. at the Delta of Venus
Mon. 4/21 Tegan & Sara
8 p.m. in Freeborn Hall (Entertainment Council show)
Tue. 4/22 Death Cab for Cutie, Cave Singers
8 p.m. in Freeborn Hall (Entertainment Council show)
Fri. 4/25 Dame Satan, Chapin Sisters
9 p.m. at Delta of Venus
Fri. 4/25 El Olio Wolof, Nick Jaina, Silver Darling
10 p.m. at Sophia's Thai Kitchen
Sat. 4/26 Crash Normal, Mayyors, Sic Alps, Thrill Parade
6:30 p.m. at the DAM House
Sat. 4/26 Robotmedia Spring Showcase
7 p.m. in Chem 194
Sat. 4/26 Blue Cranes
8 p.m. at Delta of Venus
Sat. 4/26 Pinebox Boys
10 p.m. at Sophia's Thai Kitchen
Sun. 4/27 Magick Daggers
7 p.m. at Davis Media Access, Channel 15

May

Fri. 5/2 Loch Lomond, Holcombe Waller
10 p.m. at Sophia's Thai Kitchen
Sat. 5/3 The Dimes, Tyler Ramsey, Shelley Short
10 p.m. at Sophia's Thai Kitchen
Fri. 5/9 Casey Neil and the Norway Rats
10 p.m. at Sophia's Thai Kitchen
Sat. 5/10 Hillstomp, Patrick Ferris
10 p.m. at Sophia's Thai Kitchen
Sun. 5/11 Parker Street Cinema, Find me fighting them, Superzapper Recharge, Chopstick
3 p.m. at the Turtle House
Fri. 5/16 Ian McFeron Band, Conrad Ford
10 p.m. at Sophia's Thai Kitchen
Sat. 5/17 Leslie and the Badgers, Band of Annuals, The Botticellis
10 p.m. at Sophia's Thai Kitchen
Thu. 5/22 Salt and Samovar, Geographer
10 p.m. at Sophia's Thai Kitchen
Sun. 5/25 Parenthetical Girls, Au, PWRFL POWER
8 p.m. at the Firehouse
Fri. 5/30 UC Davis Multimedia Ensemble
7 p.m. at the Technocultural Studies Building

Regular Events

Dance Party with DJ Larry Rodriguez
Wednesday nights at the G Street Pub
The Stock Exchange with Chris Rockwell, Rocket Scientist, Dog Tones and guests
Wednesdays at 9 p.m. at The Stag in Woodland

Go to KDVS.org for more!

Top 90.3 Songs

1. Mantles – *Burden* (Dulc-I-Tone)
2. V/A – *Aliens, Psychos & Wild Things: Volume Fore* (Arcania Int.)
3. Nothing People –*In the City* (S-S)
4. Abe Vigoda/Mikaela's Fiend – split 7-inch (Zum)
5. Pierced Arrows – "In My Brain b/w Caroline" (Tombstone)
6. V/A – *Dream Babes Vol. 7: Beat Chic* (RPM)
7. Apache – *Boys Life* (Douche Master)
8. The Dynamics – *Version Excursions* (Groove Attack)
9. V/A – *Messthetics #105: D.I.Y. 77-81 Scotland I* (Hyped 2 Death)
10. Ariel Pink's Haunted Graffiti – *Scared Famous* (Human Ear)
11. V/A – *The Second Marriage Records Compilation* (Marriage)
12. Jeremy Jay – *Airwalker* (K)
13. V/A – *Love and Circuits* (Cardboard)
14. Le Club des Chats – *Yes Madame!* (S-S)
15. The Time Flys – *The In Crowd* (Douche Master)
16. The Brian Wilson Shock Treatment – *The Hammer of the Metal Gods* (Slutfish/ Poe)
17. The Better Beatles – *Mercy Beat* (Hook Or Crook)
18. V/A – *Roots of Chicha* (Barbes)
19. Vashti Bunyan – *Some Things Just Stick in Your Mind (Singles and Demos (1964–67)* (Fat Cat)
20. Coconut Coolouts – *Pizza Regret* (Seeing Eye)
21. Finally Punk – *Primary Colors* (Army of Bad Luck)
22. V/A – *This Is Basement Pop* (self-released)
23. J.P. Herrmann – demo CDR (self-released)
24. Wicked Awesomes – *Death Cults & Desert Gangs Demo* (self-released)
25. V/A – *Messthetics #104: D.I.Y. 77-81 South Wales I* (Hyped 2 Death)
26. Tickley Feather/Serpents of Wisdom – split 7-inch (Badmaster)
27. Alabaster Skeleton – *Back in the Sad Hole Again* (Griznar)
28. Psychedelic Horseshit – *Magic Flowers Droned* (Siltbreeze)
29. V/A – *Post-Asiatic: Lost War Dream Music* (URCKarm)
30. Child Pornography – *She's Got Legs* (Deathbomb Arc)
31. V/A – *Disco Not Disco* (Strut)
32. Jens Lekman – *Night Falls over Kortedala* (Secretly Canadian)
33. Little Claw – *Spit & Squalor Swallow the Snow* (Ecstatic Peace)
34. V/A – *Cloudberry Records Side A Collection* (Cloudberry)
35. So Cow – *These Truly Are End Times* (Cover T Bear)
36. The Slits – *Return of the Giant Slits* (Blast First)
37. Nice Face – demo CDR (self-released)
38. Whitman – *White Sunrise* (Folktale)
39. Wooden Shjips – *Loose Lips* (Sub Pop)
40. Sic Alps – *Description of the Harbor* (Awesome Vistas)
41. Tyvek – *Summer Burns* (What's Your Rupture?)
42. V/A – *You Are My First* (Digital Cloud)
43. Shearing Pinx – *Ultra Snake* (Isolated Now Waves)
44. Sholi – *Hejrat* (Holocene)
45. CPC Gangbangs – *The Broken Glass* picdisc (Seeing Eye)
46. Daily Void – *Mass Communication* (Boom Chick)
47. V/A – *One Five Zero* (N5md)
48. Beach House – *Devotion* (Carpark)
49. Thao with the Get Down Stay Down – *We Brave Bee Strings and All* (Kill Rock Stars)
50. Eat Skull – *Tour Tape* (Palto Flats)
51. Negativland – *A Big 10–8 Place* (Seeland)
52. Chief Briggum – *The Ambiguous Garment* (self-released)
53. Mahjongg – *Kontpab* (K)
54. Ana D – *Satelite 99* (Elefant)
55. Woods – *How to Survive + In the Woods* (Shrimper)
56. Boys Noize – *Oi Oi Oi* (Last Gang)
57. Dengue Fever – *Venus on Earth* (M80/ Birdman)
58. Cause Co-Motion! – *Who's Gonna Care?* (Can't Cope!)
59. Yip Yip – *Two Kings of the Same Kingdom* (S.A.F.)
60. Saturday Looks Good To Me – *Fill up the Room* (K)
61. Please Quiet Ourselves – *Please Quiet Ourselves* (Mushpot)
62. Knock Knock – *Girls on the Run* (Wilde)
63. Hipshakes – *You Make Me Malfunction* (Show & Tell)
64. The Terrordactyls – *The Terrordactyls* (Pankof)
65. The Drills – *Skull Death 2* (Dirty Knobby)
66. V/A – *WeePOP! Sampler Vol. 1* (WeePOP!)
67. Catwalk – *Catwalk* (Yay!)
68. La Otracina/Phantom Family Halo – *2008 US Tour* CDR (Colour Sound)
69. Magik Markers – *Boss* (Ecstatic Peace)
70. Hexlove – *Knew Abloom (Life's Hood)* (Holy Mountain)
71. Mouzakis – *Magic Tube Plus 14* (Gear Fab)
72. Akrobatik – *Absolute Value* (Fat Beats)
73. Stephen R. Smith – *Owl* (Digitalis)
74. V/A – *Persian Electronic Music: Yesterday and Today* (Sub Rosa)
75. Orgone – *The Killon Floor* (Ubiquity)
76. The Butter Up Band – *Giant Chemical* (Somber Atlantic)
77. Cornel West & BMWMB – *Never Forget: A Journey of Revelations* (Hidden Beach)
78. O Voids – *Record On* (Lost Space)
79. The Bird Names – *Wooden Lake / Sexual Diner* (Unsound)
80. Kount Fistula – *Songs from the Big Hair* (Scatological Liberation Front)
81. V/A – *Letting You Down Again: Lo–Fi Vs. Depeche Mode* (Asaurus)
82. Lili Z. – *The Two of Us* (Polly Maggoo)
83. Six Organs of Admittance – *Shelter from the Ash* (Drag City)
84. Health – *You Will Love Each Other* (Love Pump United)
85. V/A – *The World's Lousy With Ideas Vol. 3* (Almost Ready)
86. British Sea Power – *Do You Like Rock Music?* (Rough Trade)
87. Atlas Sound – *Let the Blind Lead Those Who Can See but Cannot Feel* (Kranky)
88. Tender Forever – *Wider* (K)
89. V/A – *Lost Souls: 1960s Garage and Psych from the Un–natural State: Arkansas* (Psych of the South)
90. Xiu Xiu – *Women as Lovers* (Kill Rock Stars)
90.3 Them, Themselves or They – *Ribbons & Bows...Angel Dust & Magick Wands* (Malt Duck)

# of Winter 2008

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